UNDER THE VOLCANO

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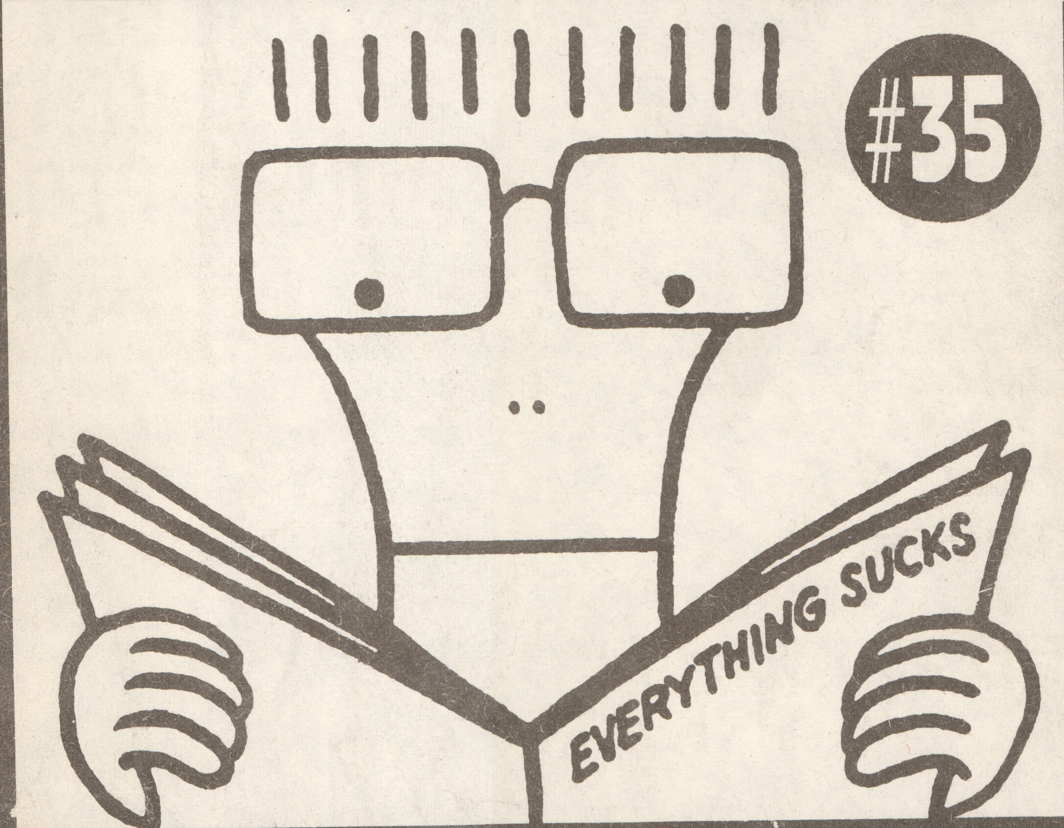
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#35

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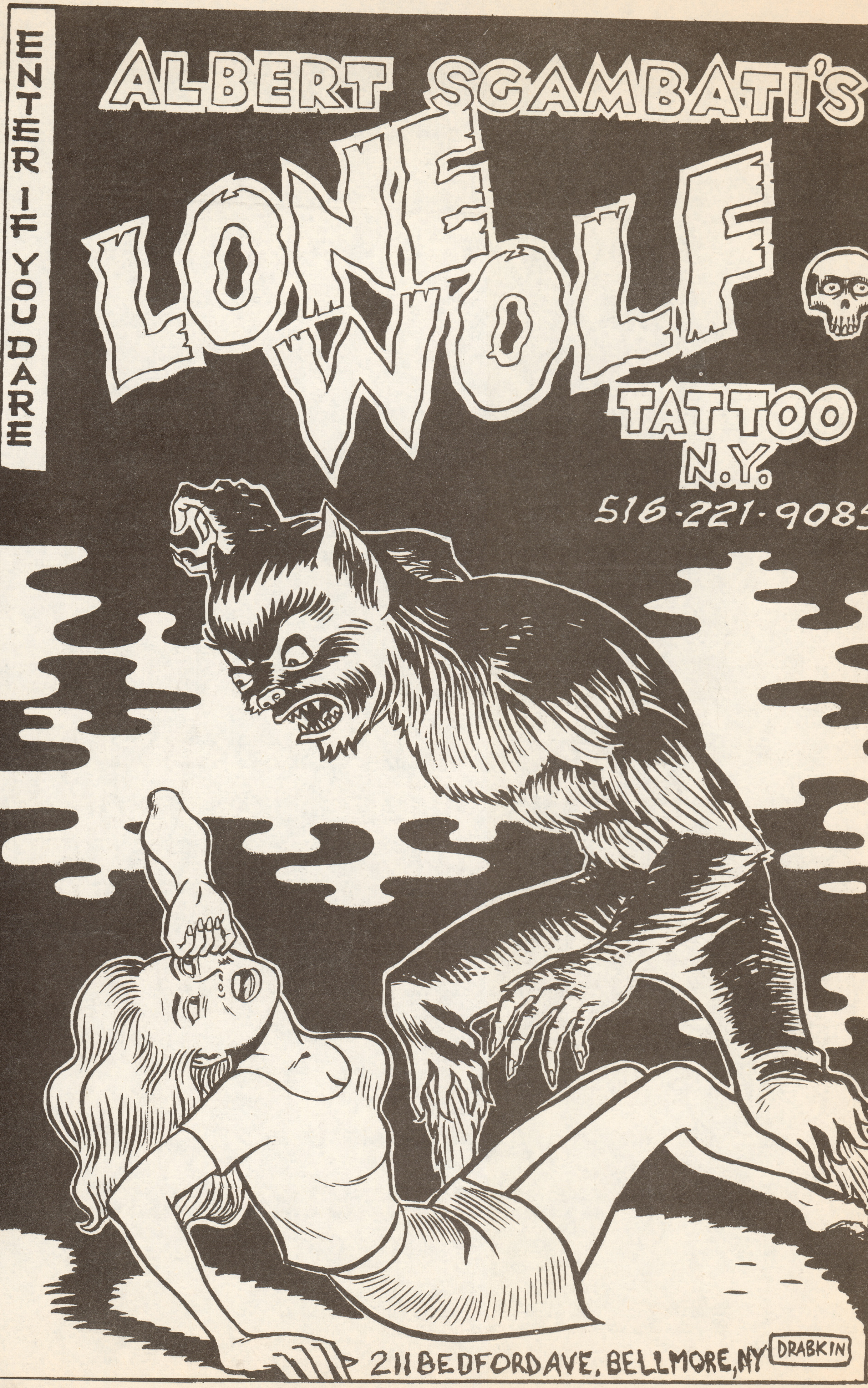
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From the Editor

Rich Black

Hey kids!

Last time this page was rife with spelling errors. Blame it on running out the wrong (un spell checked) file at 2:30 in the morning before going to work at 6:00 and then rushing to the printer right from there. Sometimes (usually a week before going to press) I have more fun than one human being should be allowed to have. Sorry. I'm still looking for offbeat submissions for this rag, and the response from last issue's challenge has been less than deafening; actually, less than whimpering. Downright pathetic. You suck. The problem with apathy is that no one cares about it (wince). Once again, in case you missed it or were to busy to give a fuck last time...

We are looking for some bright, energetic people who might like to contribute non-musical items to this fine rag. I am looking for weird short stories, pictures of ghosts/UFOs, articles on the changing views of sex in the cinema....I'm pretty open to suggestions (aside from "Kill yourself!") You won't get paid, but you'll experience the thrill (if there is any) of being published within these pages. Address submissions to **Submissions**, c/o the standard address. Thank you.

Yes, it's true that the already swarmed and swamped ***UTV*** staff is compiling the raw data for the 1997 version of *Maximum RockNRoll's Book Your Own Fuckin' Life* Punk Rock resource guide. Please send submissions to the proper address listed on the back of *MRR*. Paul from Motherbox Records suggested we get involved, and I thought it was a good idea if Tim would allow us, which he did. I find it incredible that legions of "punker than you" types would rather see a valuable resource like this fold than volunteer your time to make it happen. It's probably also a case of "Oh, somebody else will do it," in many instances, but that somebody could have been **YOU**--which is the whole **POINT**, don'tcha think?

So anyway, in between running this fine rag, our tiny label Winged Disk, and saying things like "Milk or anything else today ma'am?" during the course of my full-time job at Dairy Barn (oh, you didn't realize I have to keep a day job too?) myself and a bunch of dedicated juggernauts are typing away on your behalf. Good karma to us.

Just a few mentions before I tie this up and go down to Handy Pantry for some cigarettes and ice cream to stuff my face with before bed....

Check out what Noiz has been learning in school. Visit the Mornoiz web page: http://earthlink.net/~mornoiz There are excerpts from *UTV* and links to many good bands there. Thanks to the ***UTV*** staff who worked their asses off, and particularly Ed who knocked some sense into me when I needed it (good job Ed!)

This issue is dedicated to Anitra, Carol C., Ann, Carol Ann, Rosa, and Dennis, some of the hard working people at the Nesconst post office, for their patience, help, and understanding, despite me being a pretty weird guy at times. Nesconset has to be one of the best post offices in the country. Lastly...

HELLO TO DAVE FORGIONE

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Columns

MODEL CITIZEN

GREG GROOVY

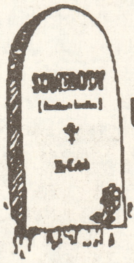
The holiday season has started at work. It's actually kind of entertaining because you see how celebrating such a wonderful event like the birth of the messiah brings out the guy in holiday shoppers. It's funny how twisted we are about this kat! He was a commie for Cliff's sake! He wasn't a capitalist! Holiday pool sales? Pool sale schmool sale (a great attorney by the way, in case any of you are in the need of one!)I have all of these people showing their love and devout faith by bitching and moaning that we don't have the Peter Lemongello CD that they wanted. Lemongello? That guy is still in the business? How many more houses do these people want to buy for this guy and have him burn down for some new "trick" he has up his sleeve?

Geesh, the next thing you know, Swaggert and Baker will be announcing that God had spoke to them and told them that their New Year's Eve resolution will be to get the PTL roulette real rolling again in '97. It's either that or perhaps they'll start a wrestling tag team for the WCW. I think there was some survey taken a few years back and the results were something to the effect of that the people who felt Jim Baker was innocent also thought wrestling was real! So, I think ol' Swaggy and Jimbo might as well double whammy those saps and milk 'em for all they got.

Speakin' of milkin' it, have any of you been following the Hammer soap opera? It seems ol' MC Hammer is like 10 million in the hole, and recently he signed to Death Row (you know Kaput's old label) and he sent out a press release that he's wearing a bullet proof vest because he's worried that whoever snuffed Kaput will come for him as well, just because he's on Death Row. Uh, first things first Hammer: you dug yourself a 10 million dollar hole! It's what the man calls "bad management." Maybe you should have done the total sell out thing and hired yourself what we corporate devils call a "competent accountant". They try to prevent you from spending more than what you earn. Idiot!!

The only logical reason I could see for wearing a bullet proof vest isn't over some Rap rivalry, it's the fact that you're 10 million in the hole. You obviously had to borrow money or strike a deal with somebody. Who has 10 million to throw around. (!bom eht-meha) If I owed someone $50, I wouldn't be able to sleep at night. I know you're from the hood and all, but are you sure you're not retarded or you're parents weren't cousins or something? I can't believe people buy your records. (Duh, I'm writing this like he actually reads this zine!)

Anyway, I took this record store job last year around the holidays figuring it's gotta be cooler than most jobs. It isn't! It's a scum magnet!! Every shit bag, scumfuck, absolute shame of humanity come to this place. It's like a bizarro John Hughes flick, but the main characters aren't viewed as misunderstood victims of circumstance. They're viewed as what they truly are -- complete bastards! Happy Holidays to all? Screw that, I hope you choke on that holiday roast! Bah humbug!!



Six Feet UnderGround

Jim Peri

Don't blame me, I voted for the Unabomber. Okay, here's the movie update: we're still making it. Cool, huh?

Here's the flash for ya. Ready? All of you pop culture fiends/couch potatoes/vcr jockeys/camcorder kids: if you have any random socially or politically significant video segment at the end of that Earth Crisis concert video you hide in the back of your closet, we need it. It doesn't have to be Rodney King -- though the 13th St. squatter riots and any police action aganst kids (such as the break-up of the VOD show at Threshold) is more than cool -- anything hat's a relatively quick image (accompnaying audio cool but not nec) with something behind it...maybe some really disturbing commercial or random quote from some dumb politician at a press conference. If you're familira with the Emergency Broadcast Network tapes you'll know what I mean -- but we want it less random. Whatever. Send what you've got, we can never have too much raw footage. You know the routine, c/o this column.

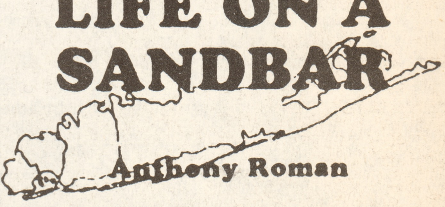
So, how about this? Producer woamn KT goes over to he offices of the *Backstage* newsletter to drop off an ad for casting. If you're not familiar with *Backstage*, it's that silly musical theater rag -- some sort of bible in NY for aspiring actors. So the newsletter is basically comprised of casting calls. There are no ad rates listed, and it's put together as bulletins, not ads -- so I give 'em a call, y'know -- to be sure. "Hey, umh, what're your ad rates?" "We don't take ads here, sir." "Oh. Okay, cool. I mean the casting bulletin thing. Is there a charge for those?" "[snottily] Yes, of course. [Insert overpriced ad rate here]." So, whatever. They make the money off the audience AND the productions. What else is new, right? So when KT goes by with the ad and money, of course they give her shit. It's not an ad, but you have to pay for it -- and it has to be written like some sort of news coverage...I guess to make it appear as if it's not an ad, which it is --- why all the fucking mystery? Because they suck and they're stupid. And people wonder why I don't want to work within the industry.

By the time this sees print, we'll be in the throes of casting [sans *Backstage*]. Random punkers, hip hoppers, homeless kids, antelope and musical theater kids (ugh) will be begging for roles in what will no doubt be the movie event of some Thursday. If you think you're fucking perfect and the world is missing out on your pimples and skills, it may not be too fucking late, c/o this colmun, baby!

Someone called the movie *Kids* meets *Boyz N the Hood*. How fucking annnoying. Don't they realize it's more *Abbott and Costello Meet the Wolfman*?

The production office (my new apt) opens Dec 1. If it takes me a little while to get back to you, rest assured, everything'll move a lot sooner once the new digs are in.

LIFE ON A SANDBAR



Anthony Roman

If 1996 showed us anything, it clearly displayed that there's a definite shortage of good music coming out of the States these days. As I attempted to make my "best Of" list, it took much more thinking than it had done in the previous three years that I've done this column. It was quite a task to find 10 records that I thought were worth recommending. More and more this past year I found myself going back to old records that I hadn't listened to in a long time or going out and buying music that had come out over a decade ago. I noticed that I'm not th only one who feels this way; many of my friends suddenly got more into Garage or Rockabilly or Dub/Reggae, etc., as a result of a growing frustration with what has today become American Indie Rock. Still, there's nothing I hate more than a jaded punk rock kid saying how he's so tired of new music, because that's not the case here at all. I **did** hear some records in 1996 that completely blew my mind, but most of them really knocked me out because they managed to incorporate a new set of influences that came from a different time and place than what I had grown accustomed to. Does the world really need a new band influenced by the Descendents? Sunny Day Real Estate? Slint? No, not at all. The point is there are a lot of people dong some amazing stuff out there, and a good portion of it falls outside the boundaries of what many people may consider "Punk Rock." Don't be afraid to experiment, and don't put any limits on yourself.

BEST OF 1996

Unwound *Repetition* (Kill Rock Stars)
Chisel *8AM All Day* (Gern Blandsten)
Mocket *Bionic Parts* (PNMV)
Sleater-Kinney *Call the Doctor* (Chainsaw)
Trenchmouth *The Broadcasting System* (Skene)
The Van Pelt *Stealing From Our Favorite Theives* (Gern Blandsten)
Monorchild 7" (Gravity)
The Warmers s/t (Dischord)
Palace Brothers *Arise Therefore* (Drag City)
The YSS *Singles Compilation* (GSL)

ELECTRO-SHOCK!
BAZ TURD

Yes folks, it's been one year to this issue that you've read my rantings about the electronic music scene, known as "Electro-Shock." I was trying to figure out what I was going to write about when it suddenly occurred to me.

For the past year, I've been promoting, or in some cases demoting(?) various events, bands, clubs or whatever. I'd like to tell everyone what I'VE been doing this past year...

1996: THROUGH THE EYES OF BAZ TURD:

When I glance back to 1996, I immediately think of how my band (Dystopia One) got signed and recorded our second album with one of my favorite producers, Martin Bisi. As with most bands that sign a record contract, we feel we got the raw end of the stick. As stated in a previous column, when you get signed, your life doesn't change overnight. For example, we got our album mentioned on MTV's *Week In Rock* (new release section) the other day, but it still doesn't change the fact that Mr. Hymson has to deliver chicken!!

I'm on my third "industry" job working at a public relations company. The first job was okay but I got offered more money to go to the second. The second job sucked and resulted in a rather unusual situation. I just started a new job this past week and so far, so good. Whew!

I ran into a few people, sometimes by accident, that I would cite as an influence. For one, Mr. Hymson, my girlfriend, and I, met Mike Patton at the Knitting Factory. I didn't really say anything because Hymson did all the talking, but still, I met him. A few minutes later, I see Hymson schmoozing with John Zorn! One thing I have to say about Hymson, he's a quick draw when it comes to handing out tapes. I'm not sure who'd win if we had a showdown.

I talked to Michael Gira (Swans) at a D1 show and I acted like a giddy school girl afterwards. I heard that he was trying out different musicians to tour with Swans so I ask him if he needed a keyboard player. He politely answered, "No." He walked away with a D1 disc. Heh heh.

I bumped into Tod A. (Firewater/Cop Shoot Cop) at a Foetus show. It was just after I got the boot from job #2. Tod wanted to know if it had anything to do with me wearing women's clothes. What?!? No tapes on me -- he got a pass.

Speaking of passes, this column is dedicated to Maniak! He has quit being a club promoter/roadie and will be missed. No one could be so charming/annoying at the same time. He was last spotted at the Sunrise Mall movie theater...

This colmun is also dedicated to Jonny Cock, late bass player of Dystopia One, who didn't watch what he ate....

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Photo: The Lovely Pam Piffard

CLOCKWISE

BY RICH

*Clockwise has been a staple on the Long Island scene for the last few years, combining bristlingly melodic song structures with lyrics that may actually **mean** something. They've just released an EP entitled **She Was** on the brand spankin' new Pie Records. What follows is a **very** candid interview with a band that at points seems to feel they may just have bitten off too big a piece of beef jerky -- you'll see what I mean. Those interested in distributing **She Was** domestically can contact Pie Records at (516) 674-4939.**-Rich***

Under the Volcano: How long has the band been around now?

Phil Hanratty: December '93, so I guess three years now.

UTV: Gary [Bennett] had played on this record, but he's no longer in the band. What happened?

George Fullan: He kind of left to pursue other things in music. He's actually a guitar player, so he left to be a guitar player again. He played bass with us for like, seven months...

Phil Hanratty: Before that he was in Big Sniff.

UTV: Who's the new bass player?

Phil Hanratty: The new bass player is this guy named Mike. We know him from seeing him at shows a few times. He's a really good bass player. We went to his room one day and we played and things worked out good. He's been playing for us now for a couple of months actually.

George Fullan: It's not to dis anybody else that's been in h band before, but it's like every member that we've gotten has added so much to Clockwise. It's not even like we're the original Clockwise; we mold ourselves into something else. It's like we attack the people that come in the band and torture them. It's like we engulf their style of music and make it into something else.

Phil Hanratty: We're changing a little more with each recording that we do.

George Fullan: We're progressing and there's nothing wrong with progressing.

UTV: I seem to remember that Clockwise was somehow associated with Straight Edge early on...

George Fullan: The only one whose ever been straight edge in Clockwise was me, the singer. We have nothing to do with Straight Edge. A lot of people call us a Straight Edge band 'cause I've been straight edge all my life, but we are **not** a Straight Edge band.

UTV: Would you say your lyrics have a Straight Edge influence?

George Fullan: No, not really. I mean, we don't sing about drinking, but we don't sing about anti-drinking either.

Phil Hanratty: We kind of keep that on a whole different plane; it's everybody's personal choice to do whatever they want to do. George is Straight Edge. There are certain people in the band who aren't Straight Edge. We're not a very political based band, we never have been, so we don't show that in our lyrics at all.

UTV: Kind of making references to Straight Edge writing -- not the references to drinking or not drinking -- but I think the generally introspective tone in a lot of the lyrics are sort of akin to Straight Edge. I guess people would say they're probably more "Emo" lyrics, which is probably a word that you hate....Anyway, you've just released an EP on Pie Records. Who is Pie?

George Fullan: I work at a recording studio called Pie Studios. We went in to record a couple of songs and my boss Perry said he wanted to put it out for us, so there was born Pie Records. So I'm a person that works at Pie Records, and we're putting out other bands, some in Hardcore, some not.

UTV: What else are you going to put out?

George Fullan: There's like an indie pop, kind of an alternative pop band called Bonesugar that's the next thing coming out. We're looking to do other things too.

UTV: Why release on a newer label rather than something more established? There have got to be travails to being on a new label, right?

George Fullan: 'Cause at the time no one was really interested in putting something out for us, then when we got the CD then everyone was interested in putting something out. It was like, "Where were you five months ago?"

UTV: Does that piss you off?

Phil Hanratty: Actually, a couple labels were interested in doing stuff....

George Fullan: But a lot of that stuff was grapevine, "Oh, someone wants to do something for you."

Phil Hanratty: Nobody ever really got in touch with us... Actually, in a way it really does make me kind of mad because it makes a lot of people seem kind of fake. A lot of people come up to you after they know you're going to put something out and say, "Oh, we wanted to do something with you, how come you guys did it with these people?" We weren't prepared to go **after** labels to do something with us, you know? The way I've seen it is people come to **you** and say, "Would you like to do something?"

UTV: If I may make something you may consider ultimately a stupid analogy, have you ever maybe thought a girl had a boyfriend? Sometimes better looking women complain they have problems getting dates because people already think they have boyfriends. So, maybe it's a situation where people already thought that you had a label.

Phil Hanratty: Another thing is that some stuff we put out on other labels was really poorly recorded...

George Fullan: We didn't really feel that they represented us as a band 'cause at the time we were just like, "Let's just put it out and not worry about it," without thinking about the consequences of us not really liking it at all...a lot of stuff we didn't really take care of, we left it on the heads of other people.

UTV: There's a disclaimer on the back of the CD that everything was done in analog...that **is** a joke, right?

George Fullan: It's kind of a cheeky kind of thing. The studio where I work is a world class studio with all vintage gear, it's really nice place to record; it's also really expensive. So, my boss did that. Someone came to him, someone who did an album there earlier and showed that to him and he said, "Oh, that's cool -- I'm gonna do that on everything that is recorded here." It's a funny kind of thing -- that's why it ended up there. On the first couple of CDs, you'd go out and buy a Devo or a Cars album and it [the disclaimer] would say that it showed analog limitations. It's the opposite.

UTV: I'm actually proud of myself that I caught that.

Phil Hanratty: Yeah, me too! None of us in the band really understood it, but George really wanted it, and we care about him, so...

UTV: Why release an EP rather than an LP?

George Fullan: It was all recorded in one day. We were just gonna go in and do five songs, and it really didn't become a CD until a little while after that.

Phil Hanratty: We had the intentions of recording and trying to bring the recordings to other labels...we were hearing people were interested in us, so that's why we recorded, trying to get people stuff. But then we recorded and George's boss really liked the recording and he wanted to put it out himself. We thought that was great -- we were flattered. We thought it would be a great idea to do it with him.

UTV: Did you record the whole thing live?

Phil Hanratty: I think the whole thing was live. We only did one guitar overdub in the whole thing, and the vocals on "She Was" were doubled.

George Fullan: It was done live and the vocals were done after, but the whole band played together.

UTV: And there's kind of a hidden track...

George Fullan: Yeah.

UTV: Why is that track separate?

Phil Hanratty: We recorded the five songs and we were putting them out on CD, and we got signed to a label in Europe and they were gonna take the song "She Was" and bring it to commercial level, which we thought was great, but for the longevity of the five songs they already took they needed one more copy type song. We had that song and we figured, "Let's record it and give it to them." So we recorded the song and sent it across to them, but we liked the song so much we decide we had to put it on our own CD. Since the CD was already in the works...

George Fullan: The CD was going to press the day after we recorded it...

Phil Hanratty: Right, so we were just like, "Let's throw this on there really quick," and we just threw it on there. It came out really good, I like it a lot.

UTV: Which brings me to my next question: Rumor has it that Clockwise has signed to a European major...

George Fullan: It's not so major; it's an entertainment company named IDE. We're not signed to them, but they came to Pie Records and bought those five songs to us in European territories...

UTV: So it's a licensing deal?

Phil Hanratty: Yeah. They made a video for us.

George Fullan: It's supposed to get aired in January.

Phil Hanratty: Yeah, and they were gonna do a CD ROM for us too...

George Fullan: Which they're **not** going to do anymore...

Phil Hanratty: We decided we didn't want to do it.

UTV: Why did you decide you didn't want to do the CD ROM?

Phil Hanratty: The video was kinda hard for us to do in the first place. I mean, considering the background of a Hardcore band, we weren't so about a video. We thought we were gonna be able to go in and express **our** ideas and say, "This is what we wanna do," but it's kinda like you go in and they go, "This is the idea...." And you're kinda like "Uh..." We were kinda iffy on the whole subject and all along they just tell you "Don't worry about it, don't worry about it..."

George Fullan: Yeah, "It'll come out the way you want it, it'll come out fabulous..."

Phil Hanratty: The video was just hard. The whole day we were just like, "This is going to be the worst thing we've done in our lives." And the video actually ended up turning out really good, but the CD ROM was another step, and it was twice as bad. We just don't even want to be involved with it.

George Fullan: They don't care about how you want to express yourself -- they just want to get the most people excited....It's just such a different world to those people.

UTV: Have you guys toured Europe?

Phil Hanratty: We're supposed to tour Europe in January, February. It all depends on how the video does. Supposedly they're gonna put us on a really good tour there.

UTV: How did IDE first come to you?

George Fullan: There's a producer named Richard Gottehrer -- he wrote "My Boyfriend's Back" in the early '60s, and he produced Blondie, and he co-started Sire Records and stuff like that. He came to my studio to do a project and he was playing the band, and the band was a hard band with a girl singer, so my boss said, "Oh, I'm doing a hard band, let me play them for you." So he played him the Clockwise stuff and he was like, "Oh, this is great -- how would you like me to get European distribution for that?" So we gave him a tape and two weeks later it was like, "Oh, they love it, they want to sign you guys." So all the lawyer stuff stared between Pie Records and them and it was...

Phil Hanratty: Kind of a pain in the ass?

George Fullan: Yeah. I never realized any of this stuff was gonna happen; I was happy playing in front of 50 people at the PWAC! That's where my head is at.

Phil Hanratty: Yeah, and it's like [now] there are 50 people who involved in your band and you don't know **one** of them, and the day before you're supposed to do something they call you up and hey go, "Oh yeah, by the way, you have a photo shoot tomorrow in Manhattan." And it's like, "Oh great, thanks for telling us." Then they're like, "This is what we want you to do and this is what we want you to look like," and we say, "No, we don't want to do that," and we get into a fight.

George Fullan: And they're like, "This guy is coming from Germany, he's the top photographer in Germany, and this stuff **has** to be done."

Phil Hanratty: We don't mean to sound ungrateful either, we're grateful we were given this opportunity, but given more time to think about it we would have done things a lot differently... But then if you don't want to do it, don't sign to a big label. They're there for making money, and that's all they want from you. They want to make money, they don't care about you. If you want to sign to a label that cares about you, it's really hard, even in the Hardcore scene itself. The bets way to do it is to go to an independent that's friends with you, who **knows** you, that's the best, depending on how far you want to go with the band.

UTV: Were you asked to be on the *516* comp [on None of the Above Records]?

Phil Hanratty: We **did** record for that. We recorded two songs for that.

UTV: What happened?

George Fullan: Exactly the time we were recording that Europe called and we needed the songs. One of the songs happened to be the "Stupid Girl Song" and Brett [from None of the Above] didn't want any of the songs to be released anywhere for the next year...

Phil Hanratty: And it was a signed contract that we

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weren't supposed to record the song for anywhere else, so we needed that song... We said, "Brett, we'd really like to do something with you in the future, but we really need these songs right now." He was totally cool about it.

UTV: How'd George get the nickname "General"?

George Fullan: Back a long time ago I was hangin' out with Gary from Big Sniff and one day he said, "Oh, General George! How's everything on the western front?" So I booked my first show and as a joke I put "General George Productions" and as everyone knows, when you book a show you become a Hardcore celebrity. So that's what happened. Mind Over Matter, Neglect, Disciplinary Action, Third Column was around back then, and Society's Downfall...had time in a studio in West Babylon and a whole bunch of kids showed up and they were like, "Hey, General George." At the same time George [Reynolds, vocalist] from Mind Over Matter was around, so it was easier to say, "General George," rather than, "George, the big guy," or "Not George from Mind Over Matter, the other one."

UTV: What inspired the title track?

Phil Hanratty: We write some fun songs and we write some serious songs. When we got together we figured, "Let's make this a fun song." The song is basically about a blind date situation and knowing somebody and talking to them over the phone and the person tells you everything about themselves over the phone and then you get there and they're completely the opposite of everything you expected. That was our quickest written song. We wrote that in a half hour practice. Wednesday we wrote it, Thursday we wrote the lyrics, then we played it on a Friday night....That situation, we turned that backwards in the video. The video has a serious point to it, but it's a straight out funny video, and it's about a skinny girl who thinks the cool thing is that everybody's fat. Everybody's big, and she tries hard to be big girl. She sees George is the singer and she's like "All these big girls want him and I want him too. I want to be big," so she's stuffing her face. It's a funny video.

UTV: What are some of the problems you feel are currently facing the Long Island Hardcore scene?

Phil Hanratty: I think there are very few problems with the Long Island Hardcore scene. I mean, in general, it's great. I live in an apartment with Tommy from Silent Majority, and he is one of the owners of the PWAC [a Punk venue run by punks in Lindenhurst] which I guess is the main part of what would be considered the Long Island scene and they do a lot of things, and believe me when I tell you they do it all for the kids. They're main goal is they want to get kids off the street and into shows, and they want kids to feel the way they felt when **they** were 16, when they were first going to shows. What it comes down to, when a certain group of friends runs everything of course certain things are gonna be biased one way or another, so certain people are gonna get a little shunned, certain people aren't. But, I think as a whole, I don't see many problems at **all** with the Long Island scene. I think either this year or next year it's the scene where everything is gonna go on. I **do** know there are a lot of bands on Long Island that are doing really good; they pack in places, people all over the country are hearing about them. Bands like Silent Majority, Tripface, Inside, those bands are all great. I think that even the New York scene, which has in the past looked away from Long Island, a lot of those bands now want to play Long Island with the PWAC, and they realize that there a lot of kids out here are really into music.

George Fullan: A couple of years ago it was like Long Island was just New York City's little brother and if you wanted to do anything you should go into the city, but now bands from Brooklyn and Queens want to come out here and play the PWAC because it's a cool scene.

UTV: Anything you want to say in closing that's burning a hole in your pockets -- or your heads?

George Fullan: Just be true to your friends. Don't ever forget about them 'cause they'll come around and bit you in the ass.

UTV: Is that the epitaph of the wounded?

George Fullan: [laughs] Kind of, in a way.

Phil Hanratty: I'd like to give a shout out to lots of great bands... Inside, Silent Majority, Tommy, my other roommate...

George Fullan: Second Effort...

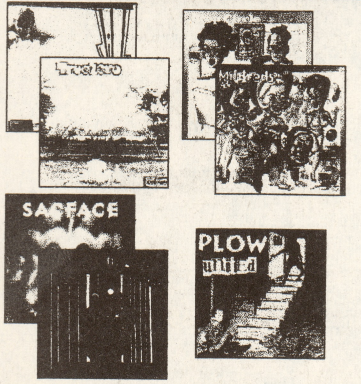
Phil Hanratty: Tripface...

George Fullan: Brodie...

Phil Hanratty: I'd just like to give a little shout out to anybody who wants to run around telling things to other people behind other people's backs: Try to get your information straight and try to make sure you get everything correct before you shoot your mouth off to other people, because there are a lot of people in the world that hear something from a friend of a friend and really bad rumors start. Clockwise happens to be a victim of that.

George Fullan: I think that stuff just happens to every band. It just goes to show how many unintelligent people there are out there. It's so easy to point a finger when you learn something bad and take bad out of things, but it's kind of human instinct I've come to realize in the last few years. It's so much easier to hate than to like people. I love Hardcore, it's made me the person I am today. Being in the band and the Hardcore scene is great, playing in front of your friends is cool, and when it comes down to the band and playing, nothing else matters. Just playing in front of a couple of people and having fun with it all. The day when it's not fun it just doesn't seem worth it to me anymore. It's all about fun.

Phil Hanratty: People look out for Clockwise if you want to book shows. I'd also like to give a shout out to John Henry. I'd also like to say that everything I've done in this band, I owe it all to my fiancé because she's helped me through the years to get in this band, make it in this band. She's leaving for the Coast Guard in a month and a half and it's going to be hard seeing her for the next four years, and I just want her to know that I love her. ☺



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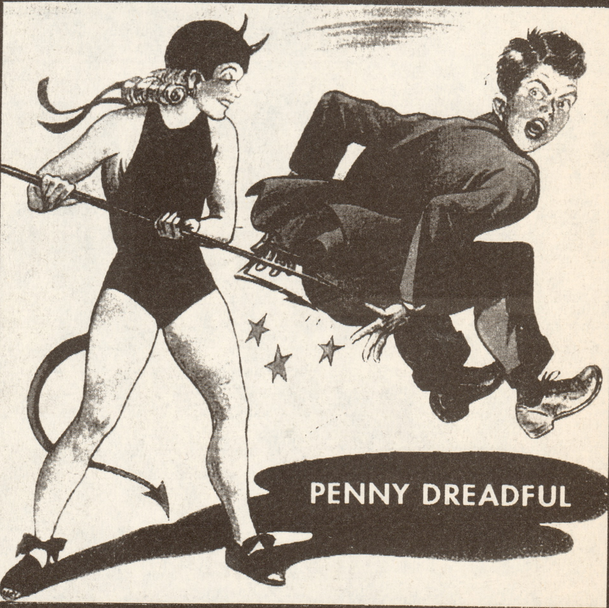

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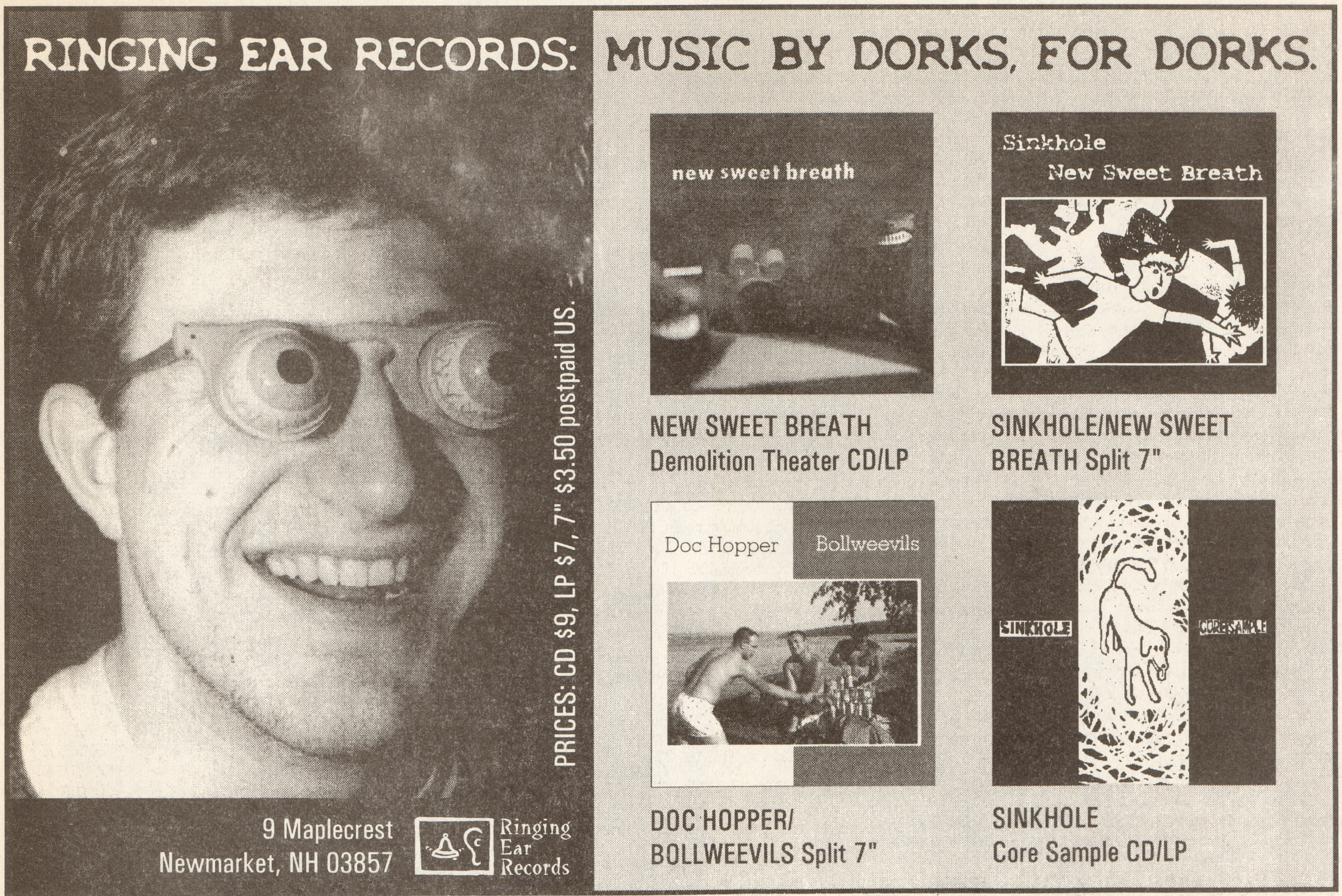
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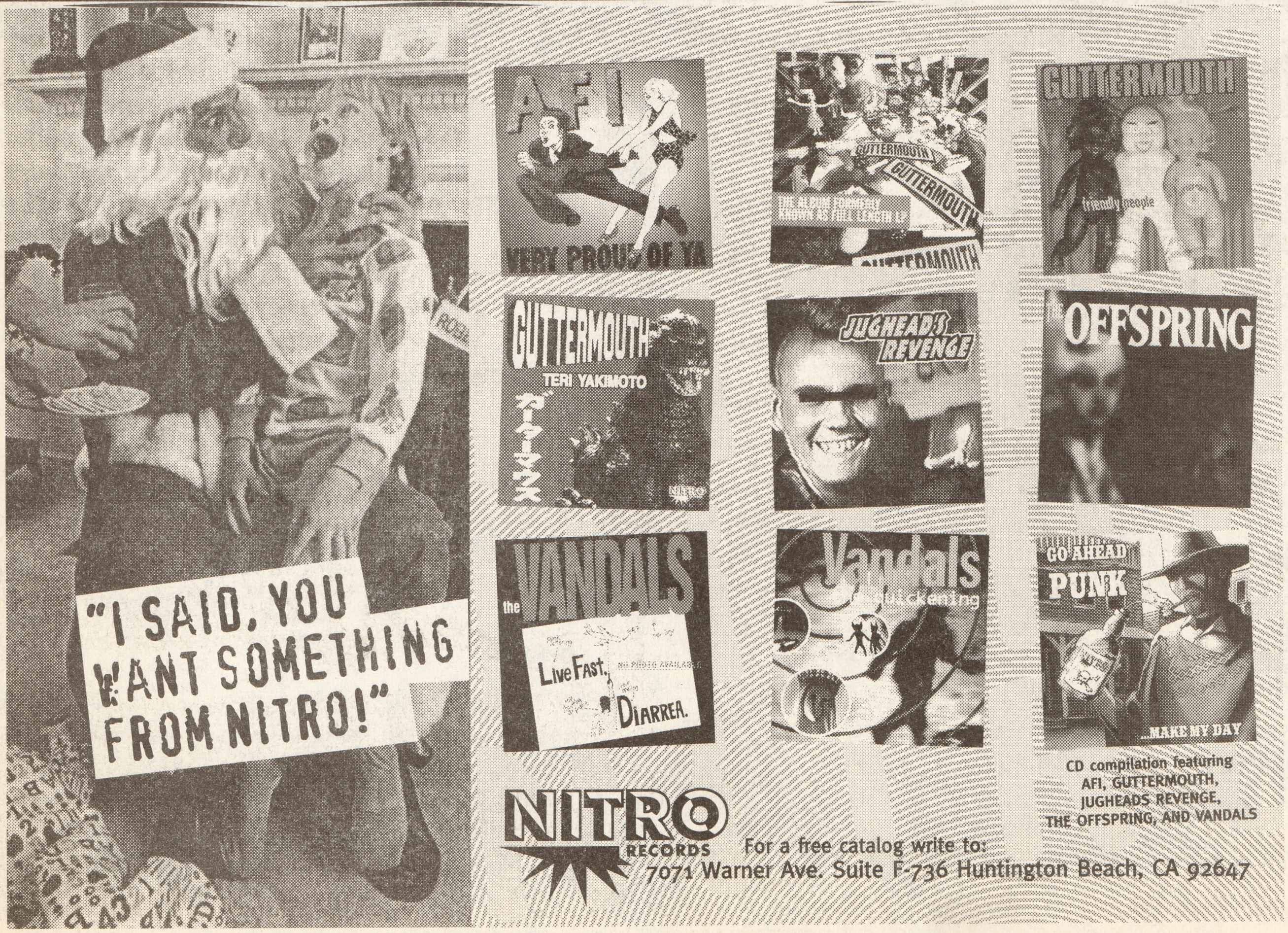
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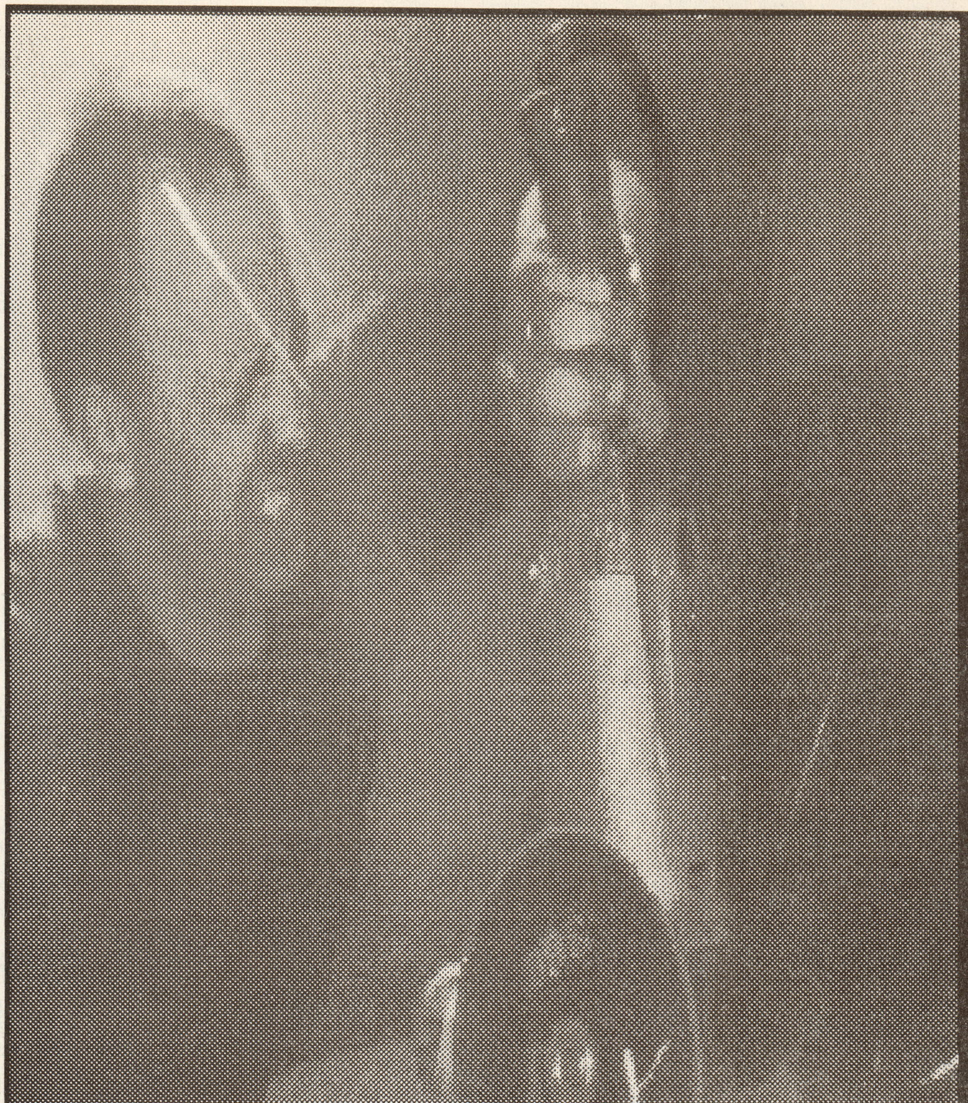

controlled bleeding

controlled bleeding

part 2

part 2

by rich

This concludes our two part interview with Paul Lemos of Controlled Bleeding, a group that continues to tighten a sonic tourniquet through experimentation, applying pressure to the arteries [and eardrums] rather than spattering onto to the floor -- where the Alanis Morrisettes and the Weezers rightfully belong. I am proud to announce that as of this issue, Paul will be contributing a column entitled ***Sounds From the Drowning Pool*** *to* ***Under the Volcano****. -Rich*

Under the Volcano: Have you ever considered that releasing a less accessible work simultaneously with a more commercial project may have hindered the "success" of one or the other?

Paul Lemos: I think it probably would confuse people, I guess I could imagine that if people who buy our records...like kids, a lot of kids would buy *Penetration* or something on Wax Trax! and then go to a store and see something else and then purchase it and then be maybe upset or shocked that it was completely formless or just pure fuckin' noise, and they'd write and say, "I'm upset that I wasted my money on this; can you tell me of other records that are similar to your dance records?" So, I think it's definitely caused certain confusion, but I don't think it's had that much effect on the commercial work. I think that most people who know our music know about the stuff that's on Roadrunner and the stuff that's on Wax Trax. In some ways it's hurt us that when people hear the name of our group they immediately associate us with "Industrial" music or the Industrial Dance genre. Even though we haven't done **a lot** of that music, those have been the most visible releases, and the stuff has by far sold better, and so we my be forever lumped into that genre.

UTV: What label is *The Drowning* on?

Paul Lemos: That was on Dark Vinyl.

UTV: It's been almost 20 years since the name Controlled Bleeding was born...

Paul Lemos: Yeah, I guess so. I guess it's the first actual album proper, that was 1984, in terms of what we've actually marketed. But yeah, I've had that name for everything I've done pretty much, and it's only been in the past five years that I've been using other names like Skin Chamber and some of the other side project names.

UTV: What keeps it fun and interesting first of all, and why do you feel a drive? I mean, you're not making a living off of it, although I don't feel that was ever the intention...

Paul Lemos: Yeah, that's never been the objective at all, but I guess it would be nice if you could make a whole lot of money so that you could live in any way you choose, travel when you want, it would just kind of liberate you, so in that sense I'd say, "Yeah, I'd love to make a bunch of money like some of my peers have made," but on the other hand, what really drives me is just the need to create, the need for an outlet where you can either spit out all your venom, the stuff that just builds up from the mundane daily routine of existence, or being able to express some kind of joy or angst, those things that you **have** to express in a completely different medium. I mean, some people do it through writing, or poetry, or dance, or whatever, and the medium I use is sound. I think it's just really a need for me, and I've just been lucky enough in that I've been able to make some of the work public. But I'm sure that at some point probably interest pisses away, and I'm sure I'll be doing something in terms of music when I'm old, if I make it to **be** old. It's a personal kind of need I think.

UTV: There seems to be a pool of people you consistently work with, or where over the years you kind of see a pattern. Labels like Dossier, Dark Vinyl, Arthur Potter has done a lot of artwork, I think you've done a few things for Subterranean...What are some of the qualities, elements that you feel draw you to these people or draw these people to you?

Paul Lemos: Most of the time it's pretty much friendship and believing in someone and that someone is trustworthy, and that someone is doing what they're doing because the love it, and because they have a certain degree of integrity, and those are the people that we've really stood by and that have stood by us; like Manfred Schick at Dossier. I mean, h's always been super supportive and he always says, "Paul, **you** create the music you want. I don't want to say anything to you about direction." So he gives me complete free rein to do what I want. I know that doing a recording for him that I'm not going to be selling thousands and thousands of copies, but the satisfaction is just having the outlet to do it the way I want to do it, and he'll represent it as well as he can.

UTV: How many releases have you done with Dossier?

Paul Lemos: He gave us a big break in doing our second release and we've worked with him since the early '80s, but he's re-issued three things and we've done...four recordings for him.

UTV: For Subterranean you've compiled the *Dry Lungs* comps...

Paul Lemos: Yeah, *Dry Lungs* was the series I started in 1984 for Placebo Records. That used to be a Hardcore label. Thy used to do JFA (Jody Foster's Army)...They were really heavy into skateboard stuff, and they disappeared, so I started doing the project for Subterranean. There have been two volumes for Subterranean, and then the sixth one is probably going to be released in the Wintertime. That's going to end the series I think. That'll be on Subterranean as well.

UTV: In I think 1993, Skin Chamber, a project that was done primarily with Chris had a less than friendly parting of ways with Roadrunner. Can you talk about that at all?

Paul Lemos: Well, honestly speaking, Skin Chamber didn't have a bad parting of ways with Roadrunner -- we asked to be let go from that because we just felt it was the end of the road with them, but Controlled Bleeding had an unfriendly parting, because **both** groups were on it. What happened was, Roadrunner, as you know, absorbed the Third Mind label, and Third Mind was a label that a guy named Gary Levermore had had for years and years, and he nurtured this label and got bands like Controlled Bleeding, and In the Nursery, and Front Line Assembly, and I think what happened was, Roadrunner wanted to experiment with this genre called "Industrial" music, so they bought into Gary's label. Ultimately, [it seems] what they did was they took Gary's label from him and they fired Gary. I know that it's "business," but I just think there are certain aspects of the "business"...I don't know, maybe they could have done things in a kinder way. They did the Controlled Bleeding release in good faith. Thy gave us like $5,000 to work with, just a little money. It was gonna be an EP but we said, "Well, let's make an album out of it." o we really gave them a lot for their money, figuring this was going to be an introductory recording and it was made up of bits and pieces that we had from the past, stuff that was in the can that wasn't finished that we built upon, and it did very well for them for the amount of money they had invested at the time. They decided, "Well, it just didn't make enough money fast enough to warrant a second release." They just dropped the project and basically dropped the whole Third Mind label very rapidly. Within six to eight months it was over for them. If they only nurtured it a little more, if they had only given it a little more time...I just felt very hurt by that and it just gave me a bad, bad taste for the business in general.

UTV: There **were** some positive things that came from that period; I **do** think there was an enormous amount of press on you for the first time in quite a while...

Paul Lemos: Oh yeah! In terms of the profile, in terms of the press machine they had going it was great. That's why I was very disappointed, because good things **were** happening, and really could have happened had they invested in a real proper studio record. And the fact that they didn't make that ivestment, the fact that they just let go of the whole Third Mind project so quickly, it just got me so angry -- there was nothing I could do. Maybe I'm just not made for the "business." I just don't deal well with the business end of it. Maybe **any** record label would have behaved that way.

UTV: Do you perceive Controlled Bleeding as being a "critic's band"?

Paul Lemos: I don't know. I don't know if critics like what we do. There are some, and there are some that probably hate us and think we're pretentious or whatever. I never really think about it. We get lots of letters from kids all over the place that buy the records or people that are looking for the records on an international level, but I don't care about the marketplace so much. I've been able to separate myself from that and I'm much happier, because when you have to force yourself to compete and become something marketable, then you have to maintain kind of a fake image for photographs and magazines and such...And you also end up creating kind of fake music. So, once I was able to overcome that and it was just the music, I was able to find happiness in just the creative process again, and it took me nearly four years to get back on my feet and find where I wanted to go again.

UTV: You talk about this liberation...Where there a clear moment when you said, "I'm gonna be free!"

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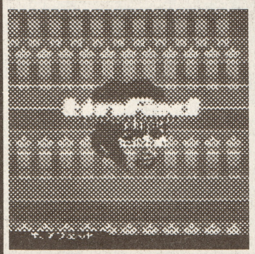

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Paul Lemos: It's funny because the way that it started when Chris and I used to go in the basement, it was this absolute din, it was this absolute purging emotionally. It was just this venting of every bit of inner violence. It was like playing basketball or soccer, or just something so physical that it just was satisfying, and we never thought that it would become something that would be documented on record. So, I think that was the beauty of it, just to make something for what it was, whether or not anybody else heard it or not. It was the beauty of what it was and that we loved what we made. Once you start getting into the record "business" and you start dealing with aspects like competition with other groups, and a slight taste of fame, and going on tour, and having people make a big deal of it because it's music, it starts fucking your head up. It changes your focus, and I don't think the focus is as much on music as it is the image you're presenting along with the music, y'know? So that's what spoiled it for a long time; you end up not making music for the pure joy in it, or for the need. So, once I came to the point where I really didn't care about getting a big label involved -- I was just happy doing what I do -- then it was kind of like freedom....I think that the Roadrunner thing just left such a sour taste for us... we had such momentum going with them, commercially I guess. To me the music was, in retrospect, not that deep. I think it was the most superficial music we ever made, but in terms of marketability and press, there was a lot of momentum going. We could feel that we were moving toward a place in the marketplace, and when that stopped, it left such a bitter taste that I think it disoriented us for a long time as a band. We couldn't get our grounding straight.

UTV: Is there any interest in possibly doing new Skin Chamber stuff?

Paul Lemos: I'd like to do new Skin Chamber stuff, but I don't think I'd like to do it the same way. I'd really like to maintain the heaviness of the rhythm, but I'd like to layer it with a lot of texture. I'd like to make it more haunting music as opposed to such screaming. Not to belittle Chris as a vocalist -- I think Chris is a **good** vocalist -- but I think it became a little too one dimensional. So, I'd like to take where the voices are to a whole other place. But yeah, I'd like to do a third project if we could change the direction a bit.

UTV: I think there's a reference to this on one of the new CDs, but also on *Plegm Bag Spattered* you recorded your sister -- Leslie? -- coming downstairs and yelling at you for all the noise you're making. How's she feel about the band now?

Paul Lemos: Well, she's really out of touch with anything that has to do with music; she can't give a shit about music. I caused her a lot of pain at that time because we were recording extraordinarily abrasive stuff in the house at that time. There just stacks and stacks of amplifiers and there was this incredible din that would be shaking the house. I remember, my mom was going through a divorce at the time and she was all fraught with all kinds of problems and she's driving done the street and she hers this awful din, and she doesn't know where the Christ this awful sound is coming from. So, she gets in front of the house and the windows are shaking. She was always so tolerant of me, and the only reason I could pursue it was she really allowed me to create unlistenable stuff in her home, because I started it when I was living upstairs and I had no way of paying for a rehearsal studio at the time that I began. So Leslie, she doesn't care about the music at all; she likes to know what her brother's involved in, she's interested, but just in a peripheral way. But my mother's always been very interested; she loves to hear what we do. She's open minded about it.

UTV: How do you feel about the current state of electronic or experimental music?

Paul Lemos: I don't know; there are so many genres of electronic music. There's what some might consider "Industrial Dance Beat Music" and then there's the kind of music that I really like, guys like Paul Schütze and Thomas Connor and Carl Stone and people like that. So, I think there's incredible music going on, but I think it's the kind of music that few people really hear...I'd say that 90% of the artists from that genre I'm listening to are from overseas. Germany, and there's a tremendous renewal of English music. I think the English composers are really exciting right now.

UTV: I don't get a whole It of experimental stuff coming across the desk, but I feel the whole genre has been really stagnant for about two years....

Paul Lemos: See, I'm very much more inspired by it than I've been for a long time, because I think that what was happening with so-called "Industrial" experimental music was that you were getting a lot of one dimensional noise. Like, I'm not very excited by a lot of what the Japanese are doing, those Japanese noise bands, but for the most part these guys have been pursuing that for the better part of 12, 13 years. I was documenting that stuff on the first *Dry Lungs* recording in '84! And as much as I like Merzbow -- what he does -- he does exactly what he did then. For me, a lot of the Japanese noise bands are really stagnant. I like some of the bands like Boredoms, who are taking it to a really bent, fucked up musical place, where it's not just pure sound, not pure sonic assault. So, I think there's some stuff coming out of Japan that's fun, but I think some of the English guys are creating great stuff, like this gut John Wall in England, whose doing mostly sample-based music, but it's interesting stuff. And O Yuki Conjugate it's kind of tribal, but I've heard their new one, Equator, I think it's on Soleilmoon, that is a great record. And the new Paul Schütze...There's a lot of stuff. There's a guy named Daniel Figgis, I think he's an Irish

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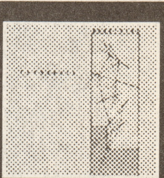

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composer, he's really good. Thomas Connor, he does music, it's all processed, but his main tool is a gong, and you should hear what he gets from a gong -- you'd never know it was made with a gong.

UTV: If there was one thing that you'd hope to accomplish from your work, what would it be?

Paul Lemos: I guess just personal satisfaction. I guess just being able to live with a body of music that I'm able to make. That it's something that's gratifying. that it acts as a release. That's it's done because it's something that I've wanted to do, and not just "product" that I've made to fulfill an obligation. I think that's the most important thing, that's it's something that represents a part of myself accurately, and that I can look and it, and respect it, and enjoy it perhaps in the distant future.

UTV: So you're working on something else right now...

Paul Lemos: We're working on a real heavy dub project right now for Cleopatra, and we're wrapping up this project for Soleilmoon, this really experimental label in Portland, Oregon. He's got a really good mail order catalog too. That's probably our darkest music to date; it's pretty sample-based, but it's extremely dark, non-structured, sound oriented stuff. It's real filmic. It's similar in tone to the first disc on *Inanition*, but I think it's a lot darker -- a lot murkier.

UTV: Do you find that maybe there would be bands [like those on Wax Trax!] that achieve some kind of notoriety or some kind of fame...do you ever get that twinge in your gut saying to yourself, "Well, that could have been me?"

Paul Lemos: Nah, not really. I figure if that was the road I wanted to take that it was my choice to do it. The way that I see it, I've worked a job for 16 years and played it kind of safe so that I could work and do the music that I want to do simultaneously, and I don't think you could ever do both of them properly. I think if you're going to try and achieve commercial success, I think you have to be extremely directed..you have to play the game of touring and busting your ass to satisfy the market place, and I guess I always did that in a really half-assed way. I've always been a half-assed business person. I like recording myself, and I like to be very independent. I don't like being at the mercy of a producer who likes to clean everything up...Years ago, I used to go into Sam Ash and say, "Look, I want to distort the vocals, but I don't know how to do it without getting this tremendous feedback" and they would laugh at me. They would say, "You're ridiculous. You don't want to distort voices, you want them to be as clean as they can." For years and years, producers and music people had no understanding of the things I'd want to achieve, and I found that a lot of times you could achieve these effects with cheap, shitty equipment. Get a real cheap shit mixing board and turn all the gain up and that's going to distort your voices. You can't do that in the studio where you have a nice, neat console; you can crank the gain up all you want and it won't distort. So, sometimes it's hard when you work with a music "guy" who wants to do quality work, to give them a sense of how to fuck the sound up, dirty it up, to how you what....we've had some pretty severe arguments with producers about level and the way things should sound. Having to go in for the Skin Chamber recording and remix things, and remix it over and over again...the first one more or less. The second one, we worked with the same guy, but we had a much greater understanding of where we were. Bryan [Martin] is great. He dos good work, but I think the first record we ever worked on together, it was just a real learning experience for both of us. He busted our asses to be tight so we would be tight in the rhythm, so my ear became so much better because of him -- I could hear errors which I would normally let go. By the same token, I think we gave him some tips on how to make sound more interesting, by maybe doing some bizarre things to it that he wouldn't normally do. What you need in terms of distortion, vocal distortion, distorting instruments, taking drum sounds and just completely reshaping them by overloading, just saturating the drums so much that it becomes almost another signal, and by guitar sounds. We were doing all sorts of strange kinds of guitar things like playing with clips on the strings and preparing the guitar with pieces of rubber and pieces of metal, and playing the guitar with mallets...

UTV: [laughing] You play the guitar with mallets?

Paul Lemos: But now he'll go into the studio with a band and he's got this technique where if he wants this weird type of sound he'll do something. It's "Bryan man, you're not supposed to steal my fuckin' secrets!"

UTV: You played the guitars with mallets?

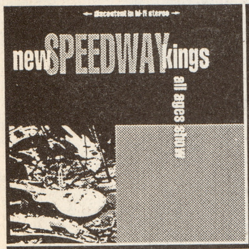
Paul Lemos: Yeah! For years I didn't pick the guitar up with my hands. I was just playing it with sticks like chopsticks when I was a kid the first six years I had a guitar...

UTV: [laughing] That's fuckin' great -- mallets! I just imagine the guy being horrified.

Paul Lemos: You have to think about that guitar too. It was a '30s Jazz Gibson. It was a beautiful acoustic guitar my grandfather gave me. I was drilling holes in it. I didn't realize it was this priceless old guitar.

UTV: Anything in closing?

Paul Lemos: Are you gonna let me read this thing over before you print it? I wouldn't want to sound like too big a dope. ☺



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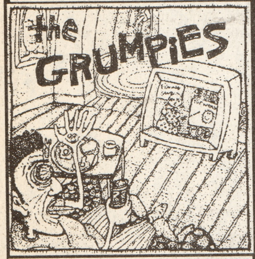

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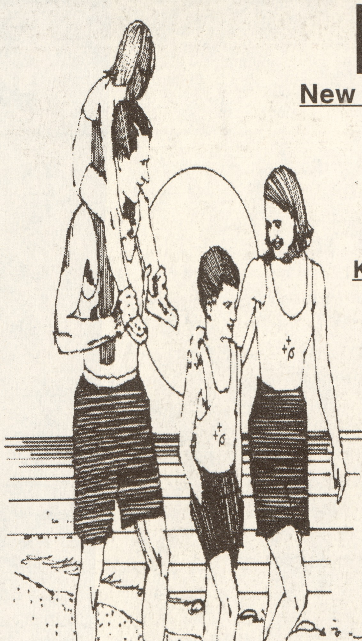

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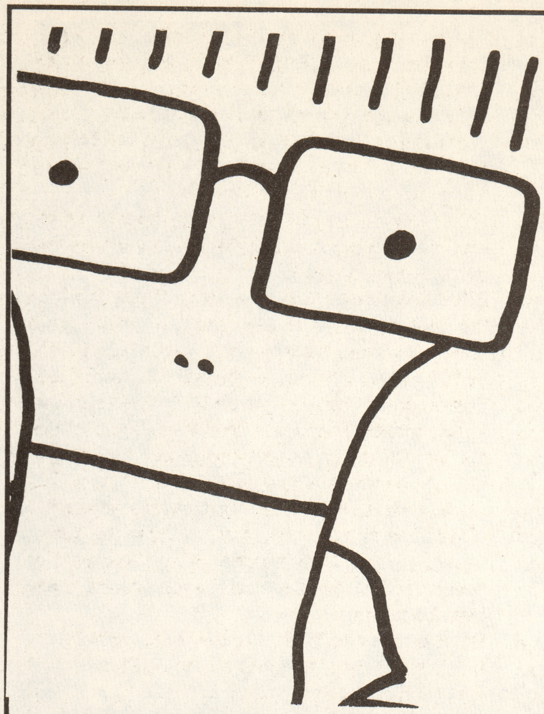

DESCENDENTS

BY MARC

How does a writer introduce one of the most influential Punk bands of all time? Tough task, but not one that I will pass up. The Descendents are back with a vengeance. The latest release, ***Everything Sucks****, finds the band in awesome form. Do yourself a favor and check these four icons out live -- I know you won't be disappointed. I interviewed drummer Bill Stevenson (while Milo played piano in the background) and I had a blast.*-***Marc***

Under the Volcano: Just you and I today, Bill?
Bill Stevenson: Umm, yeah... we'll talk for awhile and then you can chat with Milo too for awhile. He's kind of on the voice conservation plan; maybe we'll lean on me and sprinkle him in a little.
UTV: Sure, no problem.
Bill Stevenson: We've got seven shows in a row coming up and he's sounding kinda rough.
UTV: Okay. So, how are you doin', Bill?
Bill Stevenson: I'm good, everything's cool.
UTV: It's an honor just to talk to you guys.
Bill Stevenson: Ah, thanks.
UTV: A lot of these questions were set for Milo but you can probably answer most of them.
Bill Stevenson: Well, I'll get a nod from him if they're directed at him. He and I have been best buddies for 18 years so I should be able to answer his questions. He's over there shaking his head [laughs].
UTV: Yeah, like, "No Bill, I don't like that guy." [laughs]
Bill Stevenson: No man, his voice is just really thrashed.
UTV: Ok, let's roll. Over the course of the Descendents' history, there were times when Milo sacrificed the band altogether for his academics and Bio-Chemistry career. What inspired him to make those decisions?
Bill Stevenson: Well, that one I'll answer in the first person, for him. And the answer is [Stevenson's laughing his ass off], that he was more enthralled by science than by music, or even equally, and both things are something that you have to apply yourself to full time. In a way, I think the research is actually more of a super full-time job. So, he just applied himself in that area, but there have been times when he took breaks from it because he loves music equally.
UTV: Why now can he return to the Descendents? Has he pushed anything aside?
Bill Stevenson: Yeah, he's taking a kind of hiatus from lab.
UTV: Aside from the vocalist, what makes this record different from an ALL record?
Bill Stevenson: Well, the 25 percentile of a different person and the same thing that makes all of our records different from one another, which is that we're a band that continues to want to grow and evolve. And I think there's a gestalt factor that the four of us means like, maybe a more different entity than simply the one different member. You know, like when the four of us as opposed to the four of us with Chad, it's more different than strictly charismatically different. The 25% thing is more than that, it's a certain chemistry. You know how you're with different girls? Like, there are certain things that happen and you don't really know why? It's kind of like that. There are some intangible differences, but for the most part, the two are like a two-headed baby, kind of like an evil twin.
UTV: [laughing] What prompted this "reunion", if I may call it that?
Bill Stevenson: I can't really call it a reunion, and I'd rather you didn't if you don't mind.
UTV: No, I have no problem with that.
Bill Stevenson: It's just Milo kind of coming home, you know?
UTV: What is the status of ALL?
Bill Stevenson: We are still with Chad and we'll have a new release sometime this summer. We're going to kind of alternate a little bit, I guess you could say. We just basically came up with a way that Milo could still be definitely in the band but also he would be able to take leave from it and go do his laboratory research and do it with a concentrated effort. At the same time, we didn't want to push Chad out of the band. The two of them just make room for each other, you know what I mean?
UTV: Yeah, I know you keep busy too. I mean, every damn record I see either has yourself or Stephen [Egerton, guitar] producing it. There were a lot of records that I came across, from Pollen to Hagfish to whatever, you guys had your hands involved with a lot of things.
Bill Stevenson: Yeah, we own a studio -- well the band does. We own a studio in Fort Collins so...although it's Stephen and I doing the work on the records and stuff, it's more of a family thing with the band. The owners of the room are the four of us, you know, me, Karl, Stephen and Chad. It's kind of all in the family. It's really odd too that Frank... Are you familiar with the band like way, way back when?
UTV: Yeah, I go way back with you guys [The Descendents]. The last time I saw you was back in '81 or '82 with Black Flag, Fear and the Blasters at the Olympic in LA.
Bill Stevenson: Yeah, I remember that. Well, Frank was on guitar at that point. Now Frank lives with me and Chad at our house. We kind of have two decades of band members at our house. The band kind of has this extended family to it, you know? And also, if you look at *Breaking Things*, that record, you'd notice that you have the inverse situation from *Everything Sucks*. On *Breaking Things*, you have Chad on lead vocals and Milo doing the backing vocals. On this one, it's the other way around.
UTV: Right, I got that. I saw you with Black Flag, too, but we're going way back now.
Bill Stevenson: Oh, yeah, back in the Way Back Machine.
UTV: Yeah, I'm a part of that Way Back Machine. I was there.

Bill Stevenson: I was there, too! [laughing]

UTV: [sarcastically] Yeah, I remember seeing you a couple of times [laughs]. Why did Epitaph put this out as opposed to Interscope?

Bill Stevenson: We just didn't work out with Interscope. I mean, it worked out on kind of a financial level. They paid us extremely well for the one record but they basically failed to do more with it. Their efforts were more concentrated on Bush or they also put out records by criminals [laughs]...

UTV: So all this is off Interscope now?

Bill Stevenson: Yeah, we are all with Epitaph now.It's basically just to give you an idea of how random this is now, our contract with Epitaph is a really long contract, but we can put out records with whichever band name whenever we want.

UTV: That's a beautiful thing.

Bill Stevenson: Yeah, and basically it's the five of us being able to do whatever we want. Whatever the five of us agree on, you know!

UTV: Great. I'm glad for you guys and Epitaph, they're great people.

Bill Stevenson: It worked out well. Brett was able to give us the freedom to do whatever we wanted. He lets us do our thing and it's worked out really well.

UTV: Good for you.

Bill Stevenson: Interscope was real cool, too. I mean they weren't constricting on us but they just kind of ignored us. They paid us this huge amount of money and I thought, "God, if they're going to pay us that amount of money, they're going to have to make us famous or something like that," but they really didn't do anything. I guess they had to bail those people out of jail to make those Rap CDs or whatever...

UTV: Yeah, all of those beautiful CDs that I don't have. How would you respond to somebody implying that you're just cashing in on the popularity of Punk?

Bill Stevenson: Well, we never went away; we've been playing the whole time, it's just Milo that came back. As far as people lumping us with these cheesy reunions, there is obviously no comparison. I probably wouldn't even waste my breath if someone were to say something like that. Fortunately, no one perceives it that way except for the incredibly ignorant.

UTV: No, I don't by any means. I just wondered how you would respond to that question. You know, what if someone asked you, "Why didn't you come back in '89 when we needed you?"

Bill Stevenson: That's easy -- Milo was doing his lab work. We were out on tour then but that person in 1989 was probably listening to Poison and all that.

UTV: Yeah, remember all those shitheads?

Bill Stevenson: Yeah, I bet ya they were. We were out playing in front of a hundred people making six dollars a day each or whatever. We didn't go away -- they're the ones that went away.

UTV: I know the feeling. My band just played with Jack and the Joykiller and we made a whole fifteen bucks. Man it was fucking great!

Bill Stevenson: Dude, that's too cool...

UTV: Yeah, is there a future for the Descendents as a regular band?

Bill Stevenson: Yeah. Like I said, we're going to make room for all of this. Alternate a little bit. We're going to be touring like crazy this year. This year and next year we are going to be touring like crazy. We're going to Australia, Japan, South America and Europe. We're going everywhere. Now Milo is going to start playing the piano so I won't be able to hear you. [piano's going, we all just kind of chuckle].

UTV: Does the title *Everything Sucks* pretty much sum up the band's attitude towards the current state of Punk?

Bill Stevenson: Nah, the song, if you listen to the chorus, it says "Everything sux today." It's a song about just having a bad day, that's all. It's not about everything in general, it's about just getting up on the wrong side of the bed and you know, maybe things just aren't working out. But it's just for today, maybe tomorrow is cool, you know? The title is a little misleading in a way, but we just went with it cuz it's got a little ring to it.

UTV: Damn near everything I listen to sucks anyway, I listen to so much SHIT it's insane. For every 10 CDs I get to review, I think I really, really like about one.

Bill Stevenson: Yeah, I understand completely.

UTV: Yeah, any thoughts on the KISS reunion? [laughing]

Bill Stevenson: No, not really, [laughs] No, I don't have any thoughts about it. You know, I was in the movie they made. I was right up in the front row. Remember *KISS Meets the Phantom of the Park*?

UTV: Yeah, the movie they made at Magic Mountain?

Bill Stevenson: You are correct. I'm definitely a KISS fan but don't suppose they're doing

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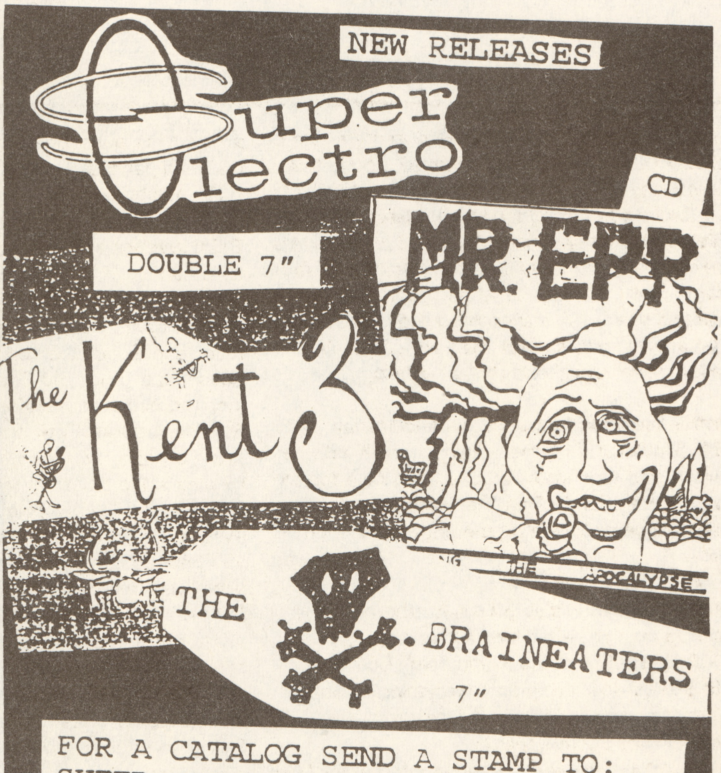

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anything...I don't think they're trying.

UTV: It's a goof question, Bill.

Bill Stevenson: Yeah, but it's kind of serious, you know? A lot of these bands that are doing the reunions, they're not trying. Like, where's the new music?

UTV: They're like riding the crest of what they did before.

Bill Stevenson: Yeah, totally. I mean with us, we came out with a new album full of new stuff, some of it is not even typical of our older stuff. We're just basically trying to be a band and be real about it. We don't want to be yesterday, we want to be tomorrow, you know what I mean?

"I'M NOT HOMOPHOBIC, BUT I DON'T WANT PENISES NEAR ME"

UTV: Completely. There are too many bands that have come back and just suck and I wish they would have stayed home, but not you guys, no fuckin' way. I wanted to tell you this record is amazing.

Bill Stevenson: Oh, thank you. I really like it, too. Even if we were to put out an OK record, people would like it. Just kind of like give us a little room and the benefit of the doubt, but I think it's a strong record.

UTV: Yes, it is, it's really great. Was it a collective effort that everyone had four or five songs for this record?

Bill Stevenson: That's kind of how we always do it. Pretty much everybody brought three or four songs to the table and then we work things out democratically. Like we'll vote on which songs we think are better and that sort of thing.

UTV: Was it a process of elimination?

Bill Stevenson: Yeah.

UTV: Why do you spell the "Descendents" wrong?

Bill Stevenson: I don't know; I think it's cuz Frank can't spell. I guess he couldn't spell when he started writing it.

UTV: Fill in the blank to the following question: "When I'm not playing in my band, I occupy my time by ____________".

Bill Stevenson: Umm, playing guitar.

UTV: Yeah?

Bill Stevenson: Did you want me to say fishing or something?

UTV: Yeah, um, spanking my monkey, pullin' the pud... No, I'm kidding...

Bill Stevenson: Fishing would be OK, too. If you wanted something away from music, it would have to be fishing.

UTV: Cool. In the song "Thank You," who is Karl referring to?

Bill Stevenson: Not a particular band, but probably the very day he wrote it there **was** a particular band in mind. It's supposed to be all encompassing, like whatever that band is to you on that particular day or that particular week. There are certain bands, you probably have a half dozen or so, of bands that you always go back to.

UTV: Yeah, no matter what they did I loved it.

Bill Stevenson: Yeah, and it just works out like that. I'm sure there are some people, for them anyway, it's about us.

UTV: Yeah, I can relate to that. When I heard that song, I felt like saying that to you guys. [Marc wipes the brown stuff off his nose].

Bill Stevenson: Thanks. You know, what comes around goes around. We like, picked up a lot of that energy from other bands, you know, like Black Flag, Ramones, and Black Sabbath, just different acts. We are just trying to give some of it back if we can. I think it sort of works out.

UTV: Yeah, that's a really good way to look at it. "Thank You" is one of my favorite songs on the new one. I like "Coffee Mug" too. I love those 45 second blasts.

Bill Stevenson: Thanks. That one was supposed to be a Blue Grass song.

UTV: Yeah, OK, I'll buy that. [sarcastically]

Bill Stevenson: I had this idea for it to be with a banjo, you know? Just haulin' ass like that. Have you ever heard "Foggy Mountain Breakdown"? Just full of terror, like shreddin', I think it still has a Blue Grass feel, but I just thought it would be cool with a little banjo in there.

UTV: Is the artwork done by the same person as in the past?

Bill Stevenson: There never has been a same person. Roger, he's in Finland somewhere, the guy that actually invented the Milo logo. He actually didn't draw any of the album covers. Rat drew one, he's one of our high school buddies. Joe Carducci drew another one and this one was drawn by someone here in the Art Department at Epitaph. Usually, I'll come up with sort of an idea of what it's supposed to be, then someone else draws it. In this case, it was Epitaph that came up with that idea.

UTV: That's cool, I always thought it was the same person doing them forever.

Bill Stevenson: No, you know, it's a fairly simple thing; it's pretty generic and I think that's what's cool about it. You could probably draw it just as well.

UTV: I'll have to try it. I think the Simpson's ripped you off.

Bill Stevenson: Yeah, actually we were going to hit him up for like a little favor. You know, see if we could put the Descendents in a Simpson's episode. He likes the band, you know, Matt Groening.

UTV: Sure, I wonder if he was around in the Wayback Machine? What aisle do you go to first at K-Mart?

Bill Stevenson: That's a great question.

UTV: [laughs] Do you follow the blue lights?

Bill Stevenson: Umm, damn, that's a killer question. I probably would go to... umm...

UTV: OK, you're walking in the door.

Bill Stevenson: OK, I got it. I would like go down to the fishing stuff. The camping and fishing area.

UTV: The Sporting Goods Department. Would you pick up jock straps, too?

Bill Stevenson: Nah, not jock straps... like, tackle.

UTV: I'm kidding, it's a joke, Bill. I've heard that your upcoming tour is taking place in smaller venues. Is this intentional?

Bill Stevenson: They're not smaller, they are the same places we've been playing for awhile, you know. We're not Van Halen or nothing, we can't play real big places. It's not intentionally small, and it's not intentionally big, either.

UTV: Yeah, you don't want to play Madison Square Garden when you come to New York, but I think you have two shows here at smaller places. I really think you could fill Irving Plaza, but I'd much rather see you in a smaller venue.

Bill Stevenson: Yeah, I understand, but first of all we don't really like the bigger places as much. I mean, sure, we'll play them but we're not on some kind of reactionary thing or something. I think our idea was to kind of start out where we were on the last tour that we did, you know, where ALL was just at. We didn't think that we could take for granted that like "Oh, the Descendents are back," part the Red Sea, or whatever. We figured it would be all of the ALL fans and a bunch of people that never got the chance to see us. Maybe the new mall punks...

UTV: The ones that think you're a brand new band.

Bill Stevenson: No, the ones that read in some interview that we're the people some bands have been influenced by. We didn't think that people were going to come out of the woodworks for us. Like what happened in LA, we booked three nights at the Whiskey for like a homecoming, and it's turned into seven. So it's turned into seven shows in seven days; that's part of the reason why Milo can't talk. We basically didn't know, we didn't know that many people liked us.

UTV: No way... I live on Long Island, New York and I don't know anybody that **doesn't** have this record. It just came out a couple of weeks ago and I think every one of my friends bought it.

Bill Stevenson: Tell them that I said thank you.

UTV: Sure. I hope this was a good interview for you to do, thanks for your time.

Bill Stevenson: That K-Mart question, dude, that's a great question. I think that's kind of like when um...OK, it's kind of like asking someone if they're up for Ginger or Mary Ann? You can tell a lot about a person. Those kids that I did an interview with last night, they asked me one of those questions. It was "If you had to"...they were taking for granted that I'm a heterosexual cuz if I wasn't I'd probably be offended by this question. This is what they said to me: "If you had to, if someone was going to kill you, would you take a penis in your mouth or your ass?" "You had to, not that you wanted to, you had to choose one or the other, where would you take it?"

UTV: Ugh, where the hell did they come up with that?

Bill Stevenson: I think that rivals the K-Mart one. You really have to watch what you say.

UTV: Yeah, I guess you do.

Bill Stevenson: Assuming that you're penal-phobic, like I am.

UTV: Yeah, me too.

Bill Stevenson: I'm not homophobic, but I don't want penises near me.

UTV: You probably have the same tattoo that I have on my ass. You know, the "Exit Only" tattoo.

Bill Stevenson: Yes, you are correct. ☺

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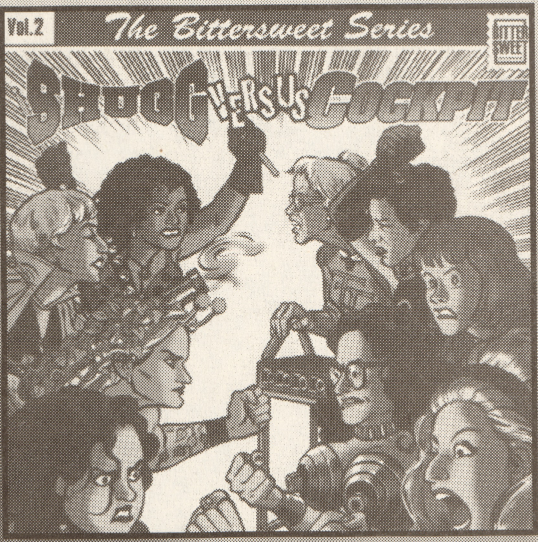
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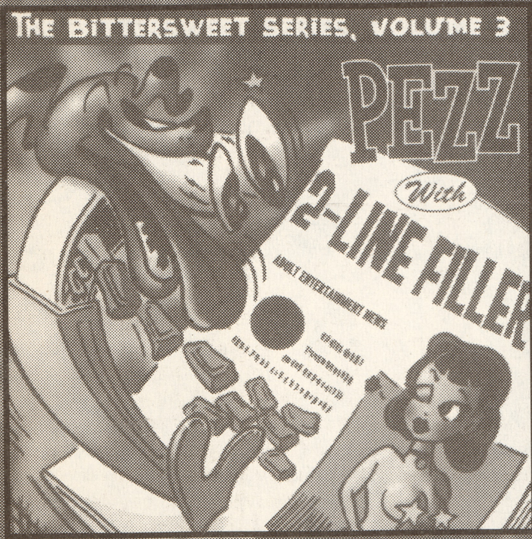
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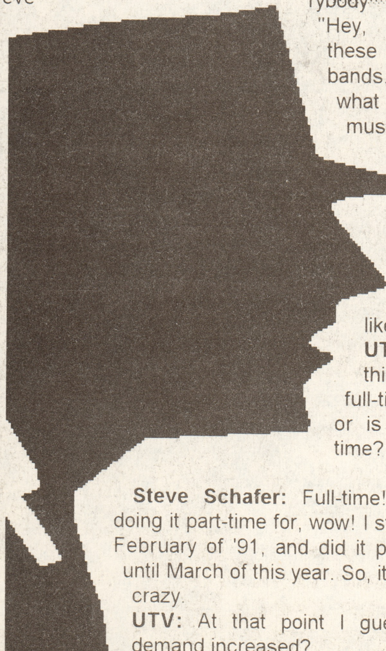
MOON SKA RECORDS

BY GROOVY

Say the word "Ska" to those in the know, and you're bound to get a response that includes the words "Moon Records." With releases by the likes of The Toasters, The Scofflaws, and Germany's The Busters to their credit, Moon has earned world wide recognition and a spot close to any rude boy or skinhead's heart. I spoke to Steve Schafer, Director of Promotions at Moon about this pub rockin', toe tappin' import from the Isles that America is claiming for its own. ***-Groovy***

Under the Volcano: What is your name and what is it that you do?

Steve Schafer: Steve Schafer, Director of Promotions of Moon Ska Records. Basically, I try to promote each of our releases to college radio, some commercial stations, to press people. Also, it involves supporting the bands on tour, getting their press stuff and posters out to clubs, and to in turn hopefully send it out to local press people. It's also a lot of just responding to people's needs. Get a lot of calls from press people, radio people from whoever, wanting to find out about our stuff. So, I'm here to get the word out. It's essentially letting everybody know "Hey, we got these great bands. This is what Ska music is about. We'll think you'll like it!"



UTV: Is this your full-time job or is it part-time?

Steve Schafer: Full-time! I was doing it part-time for, wow! I started in February of '91, and did it part time until March of this year. So, it's pretty crazy.

UTV: At that point I guess the demand increased?

Steve Schafer: It actually increased earlier then, that but that was just sort of the point where I had enough of working two jobs. It was at a point where I needed to leave, let's just say that! I love it! For a while there I was sort of anxious because I knew I was missing a lot of stuff not being here full-time. Now that I'm doing it, it's great. It's stunning how much there is to do. It's totally cool!

UTV: Can you tell us a little about Moon Records? When did you start?

Steve Schafer: Moon was founded essentially as a vanity label for The Toasters. The Toasters started playing around '82 or '83, at that point they were one of the very few Ska bands in the US, if there were any other ones. Few people here in the US had really picked up on 2-Tone at that point. Rob Hingley, better known as Bucket, had founded it. He was very much into it [2-Tone] when he came over here from England, and was really shocked when he got here that nobody knew about it. He started up The Toasters with several of his co-workers from Forbidden Planet, which is sort of a comic sci-fi thing.

UTV: THE sci-fi store!!

Steve Schafer: At that point they had been playing a lot, but nobody really was interested in releasing a Ska record. In a good punk Do It Yourself ethic, they did it themselves. As the years went on, the NY Ska scene really sort of grew up. A whole bunch of bands started popping up. The Toasters put out *Recniminations*, which was their first EP and that came out in... I think '85... and around the same time we also came out with the *NY Beat Hit and Run* compilation, which had basically Ska bands and a couple of Mod bands thrown in. This was sort of the birth of everything right there. Since then, the first half of Moon Records' 10 or 12 years, depending on where you start counting, was limited to New York stuff. Putting out stuff from the New York Citizens, putting out a whole bunch of seven inches. Then sort of towards the late '80s Moon started branching out with the *Ska Face* compilation, which is out of print unfortunately, but had bands from all over the US. No Doubt was on it. A whole bunch of bands, East Coast and West Coast. That sort of opened things up and I think Bucket realized it was time to broaden things a bit. Our first release from a non NYC area band came in '91 with Let's Go Bowling's *Music To Bowl By*. After that it's been trying to keep the label afloat, but also trying to make the label grow beyond just New York. Finally, in the last two years, it's really become intense. We've put out an incredible amount of stuff. It's basically New York, but growing, and we're striving to be a national Ska label. I think we're doing pretty well with that. We just signed a whole bunch of California bands like Los Hooligans and Mentu Buru. Of course we have Let's Go Bowling on there. We just signed a mid west band, Isaac Green and the Skalars. We have bands in Florida and just all over. We're really trying to be a label for the US. US's premier Ska label, as we like to say.

UTV: You said earlier trying to stay afloat. So there is some shaky grounds?

Steve Schafer: Actually this is probably the first year we've been really healthy financially. There have been some ups and downs over the last couple of years, but we've managed to pull ourselves out. For example, there have been times when distributors that owed us a fair amount of money have closed shop and not paid us. That can really hurt! That did some damage to us in the past. We've managed to link up with some people and some distributors that really have been very reliable. We have Brett at the warehouse who takes care of all the financial stuff everyday, where as before, Bucket took care of it when he was off the road, which wasn't that often. Plus, he was filling out the mailorder stuff. I don't think people realized that for a long time if they sent a mail order in Bucket filled it in his basement. That was it. We've managed over the last couple of years to really grow and now we have Brett doing it full-time. It's a small operation, we manage to get a lot done. There's not a lot of crap involved, it's pretty much "This is your job, this is what we're doing." I don't know if people know that either.

UTV: I'm sure they take that for granted.

Steve Schafer: Yeah, probably.

UTV: There's a lot of stuff that gets overlooked.

Steve Schafer: Yeah.

UTV: Do you think the appearance on *USA's Up All Night Porky's Marathon* helped out any?

Steve Schafer: I think to some degree it did. That was a whole bizarre event. Basically, the people who produced the segments for *USA's Up All Night* were fans of The Toasters. They had this New Year's Eve event and they wanted to do a Ska thing. So we did it. It was really fun. New Year's Eve and *Porky's* movies. I don't know if that many people ever saw it. It was a cool thing to do.

UTV: It was bizarre [laughs].

Steve Schafer: It was very bizarre. What's very strange is you never know how things are going to turn out. It was a fun thing to do. I don't think it had that much of an impact unfortunately. We did it and it was cool. Very strange but cool! It's one of those things. I don't know how many people saw it. It's sort of a cool "Did you see that?" thing. It was funny, we shot it at the Palladium and I thought they did a really good job. I thought everybody came out looking really good.

UTV: It was the Toasters and the Scofflaws.

Steve Schafer: Toasters and the Scofflaws.

Everything was recorded live. It was actually kind of strange, they were never able to play a whole song. Sort of snippets.

UTV: Then they'd go back into the movie. I remember I was like drinking, looking at my drink and saying "Wait a minute. Who spiked the punch?" Right now, Ska seems to have snowballed into a mass of enthusiasm. I don't know if that's even a question.

Steve Schafer: A few things have happened recently. One is the sort of explosion of the Ska Punk bands. That has actually been very good for us in many ways. I think essentially one of the reasons that Ska hasn't gotten "big" in the US is a lot of the major labels A). have no idea of what it's really about. B). Have no idea how to market it. You can't put it into a category very easily. It doesn't fit things. Sometimes it's got a Rock guitar, but it's not really Rock. It's got horns that are jazzy, but it's not Jazz. So, there's no easy way for them to market it. Ska has always been very diverse in the US. I think the Punk Ska bands, around the '90s Punk was coming en vogue again, they knew how to market that. Look at Green Day! I think all the marketing guys at the major labels were "Oh, okay, well we know that Ska is this underground thing that's really cool." But they wouldn't know how to market a Skavoovie and the Epitones but they know how to market Suicide Machines or Voodoo Glow Skulls. They market it straight to the Punk market. Another good example would be Rancid's "Time Bomb," a straight ahead Ska song that was played a lot on the radio. I don't think a lot of people realized it was Ska music but it got them accustomed to the sound. I'll take that. People are afraid of the unfamiliar, they're afraid of dipping into new experiences. If something like "Time Bomb" makes it familiar, then when they hear a band like Toasters or Let's Go Bowling, they're going to go "Oh okay, that sort of sounds kind of like the `Time Bomb' stuff, and I like that. Hey why not try this?" I think the success of the Ska Punk bands has definitely opened things for us. Moon tends to have more traditional, or I guess you would call it modern Ska bands. The popularity of the Ska Punk bands is creating a market for us that we can move into. A good example is The Toasters are on tour right now with Reel Big Fish

UTV: A UNI...

Steve Schafer: They're on Universal/Mojo, a major label. The Toasters are definitely reaching a new market. All the kids that go to a Reel Big Fish show probably don't know the Toasters that well.

UTV: Yeah...

Steve Schafer: They're going to see the Toasters, and I think they're going to like them a lot. It's something that I know a lot of people have been very upset about in the Ska world. I think it's something that can be good for us and will keep Moon records healthy and the Moon bands healthy. We're definitely playing a different game then the majors are with Ska bands. I think it's going to be good for Moon, and in turn it's going to be good for Ska bands 'cause we're going to be putting out the Skavoovie and the Epitones and the Spring Heeled Jacks, whereas I don't think a lot of the majors would have any idea what to do with them. That's sort of my rant on that [laughs].

UTV: I'm surprised that Reel Big Fish would have the Toasters on tour with them.

Steve Schafer: Here's an interesting thing. They've actually contacted us to help distribute the Reel Big Fish CD, which I find extremely interesting because major label, I'm sure they have incredible distribution systems but they don't have the Ska distribution system.

UTV: Or the loyalty...

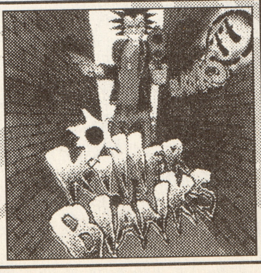
Steve Schafer: Right, so they're coming to us 'cause they know we reach the Ska market. I think they're actually very shrewd over there 'cause they know that the Ska scene is built up. There's a good network of stores that play it, clubs that will have Ska bands. They know that we're on top of that. So I think that's why they're very eager to hook up with the Toasters. I think the other thing is too that Reel Big Fish is band out of California. Very popular out there, but maybe not as popular out here on the East Coast, or in the Mid West where the Toasters are. So, it's a relationship where each of them is going to get some juice out of the other. The Toasters are going to bring 'em in on the East Coast. Maybe Reel Big Fish will bring 'em in on the West Coast, which was the case! So it's gonna turn more people on to the styles of Ska that we have at Moon. It's cool.

UTV: Could you give us in terms of figures, what your initial press runs for CDs are nowadays as opposed to what they used to be?

Steve Schafer: It really depends on who we're releasing...

UTV: Let's say the Toasters latest one.

Steve Schafer: I think we initially pressed 500, but by the time we got it we had to repress it right



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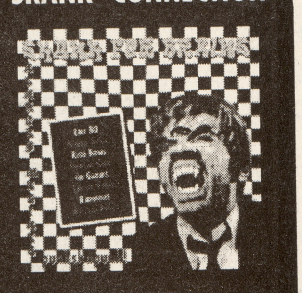
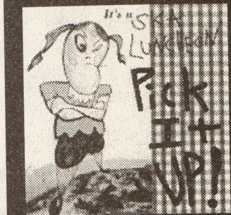

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away. That was released in June and I think we already sold well over 20,000, which is really good for us actually. Things are moving.

UTV: Let's take an older one, like Dub 56.

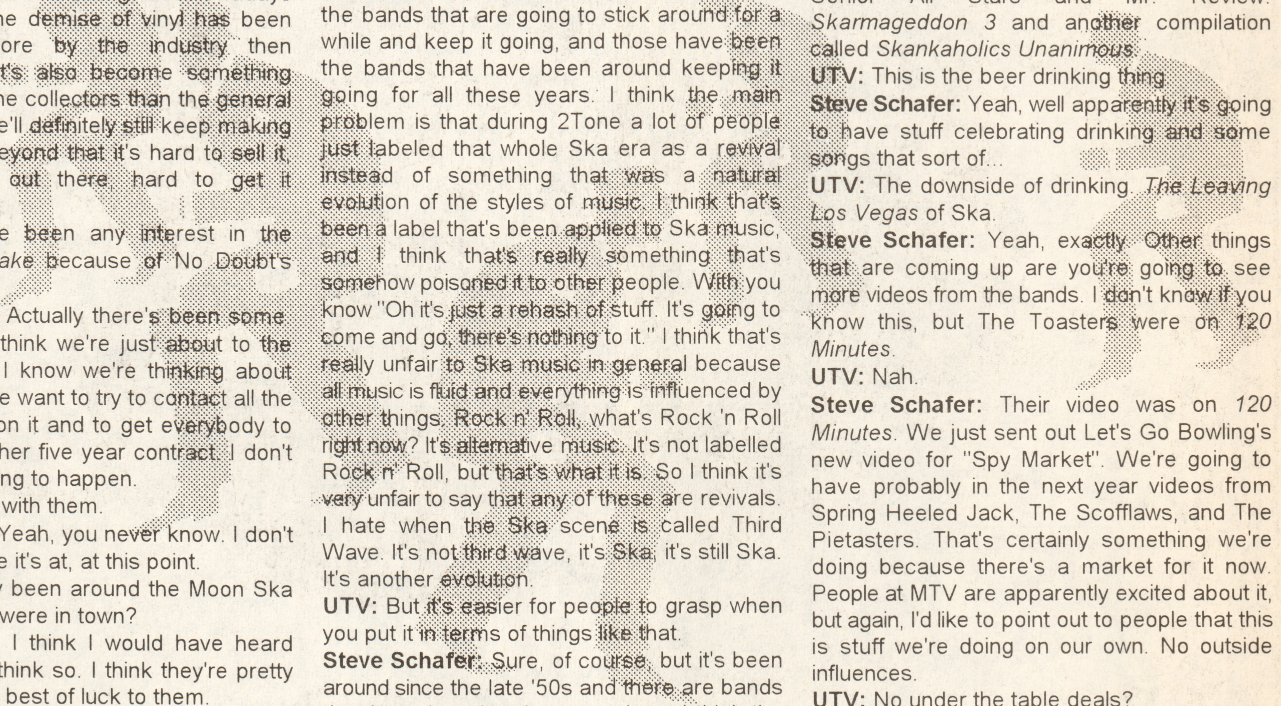
Steve Schafer: Dub 56 took like a year to get to that point, so I think that's a pretty good indication that things are already changing a lot for us. It's gotten to the point where distributors aren't just picking up our Let's Go Bowling titles or Toasters titles. They're picking up the smaller more obscure stuff too! To really get a piece of everything. All of our sales have been really good, not just the big time bands, but the up and coming bands or the more obscure titles we have. That speaks volumes too, because people are out there. They want to get a lot of the Ska records. They're into a lot of different styles too! We have a lot of different styles of Ska on this label.

UTV: How well would you say the vinyl is doing? Is the vinyl selling or is it going to the mom and pop independents?

Steve Schafer: Vinyl?

UTV: The seven inches and stuff.

Steve Schafer: The seven inches tend to go more to the mom and pops and mailorder. Not a lot of people are ordering that nowadays unfortunately. The demise of vinyl has been orchestrated more by the industry then anybody else. It's also become something that's more for the collectors than the general fan out there. We'll definitely still keep making seven inches. Beyond that it's hard to sell it, hard to get it out there, hard to get it distributed.



UTV: Has there been any interest in the original *Ska Quake* because of No Doubt's popularity?

Steve Schafer: Actually there's been some. Unfortunately, I think we're just about to the end of it's run. I know we're thinking about whether or not we want to try to contact all the bands that are on it and to get everybody to sign up for another five year contract. I don't know if that's going to happen.

UTV: Especially with them.

Steve Schafer: Yeah, you never know. I don't think that's where it's at, at this point.

UTV: Have they been around the Moon Ska store when they were in town?

Steve Schafer: I think I would have heard about it. I don't think so. I think they're pretty busy. You know, best of luck to them.

UTV: One thing that I noticed is that you guys have been pretty aggressive and probably responsible for exposing the roots to the kids who are into, say, the Suicide Machines...

Steve Schafer: Absolutely. I think it's very important to know what is Ska music? Where did it come from? Why has it developed the way it has developed? It's pretty fascinating. I think people **do** need to know how it developed. All the different stages of it's evolution. I think it's important. The Suicide Machines don't represent Ska in all of it's styles. I don't think people realize how diverse it really is. Ska encompasses many, many styles. From very traditional bands like Scofflaws or Skavoovie to stuff at the opposite end of the spectrum like Voodoo Glow Skulls, but it's all Ska music. I think people need to know that! It's pretty important. It's very diverse!

UTV: Do you think by doing that it ensures the longevity of it? So it's not going to be a crash and burn scene?

Steve Schafer: I think that people don't really realize that it's been around ever since Laurel Aitken first started singing back in the late '50s and then The Skatalites, they're still playing! Laurel Aitken's still singing, The Skatalites are still singing. They've made music ever since it started. There have been other bands who've really kept Ska music alive ever since it's inception. Yes, it's gone through waves of popularity, but it's there! I think the Punk Ska style of Ska, I think that's going to be a passing phase. I don't mean any disrespect to any of those bands, but I don't think that's the style of Ska that's going to keep it going. I think the other styles are going to keep it going. Who knows what else is going to happen in terms of Punk Ska music? I think the bands that play jazzy Ska, more traditional Ska or even the more modern Ska like The Toasters, those are the bands that are going to stick around for a while and keep it going, and those have been the bands that have been around keeping it going for all these years. I think the main problem is that during 2Tone a lot of people just labeled that whole Ska era as a revival instead of something that was a natural evolution of the styles of music. I think that's been a label that's been applied to Ska music, and I think that's really something that's somehow poisoned it to other people. With you know "Oh it's just a rehash of stuff. It's going to come and go, there's nothing to it." I think that's really unfair to Ska music in general because all music is fluid and everything is influenced by other things. Rock n' Roll, what's Rock 'n Roll right now? It's alternative music. It's not labelled Rock n' Roll, but that's what it is. So I think it's very unfair to say that any of these are revivals. I hate when the Ska scene is called Third Wave. It's not third wave, it's Ska, it's still Ska. It's another evolution.

UTV: But it's easier for people to grasp when you put it in terms of things like that.

Steve Schafer: Sure, of course, but it's been around since the late '50s and there are bands that have kept it going ever since. I think the music will continue to go on. I know that Moon is certainly committed to keep it going and our bands are too. I don't think people need to worry that it's going to be a flash in the pan.

UTV: I guess that is the important thing. As long as they stay committed.

Steve Schafer: Yeah, absolutely.

UTV: And nobody lets any egos get in the way.

Steve Schafer: If Let's Go Bowling for some reason become incredibly popular but they don't change what they're doing, so be it! That's fine with me. I **do** have a problem if people want to change what they're doing in order to become more popular.

UTV: They come home with a hundred piercings in their face.

Steve Schafer: I mean actually changing what they're playing.

UTV: But I mean even making a newer image to sell. That's just something...

Steve Schafer: For us it's all about the music.

UTV: I think we hit all the questions. So this is where you get to plug away. What should we be looking forward to from Moon in the next year?

Steve Schafer: Next year is going to be fantastic. We're going to kick off '97 with a release from Bad Manners.

UTV: Cool!

Steve Schafer: A new studio album. They're the one 2-Tone era Ska band that never quit. They've been going ever since. So we're incredibly psyched for that. They're also going to be touring, probably in March. We're going to have a new album from the New York Ska Jazz Ensemble. A live album from The Scofflaws. A new album from The Allstonians. Debut CDs from Los Hooligans and Mentu Buru. We're going to have a couple of releases from European bands like Dr. Ring Ding & The Senior All Stars and Mr. Review. *Skarmageddon 3* and another compilation called *Skankaholics Unanimous*.

UTV: This is the beer drinking thing.

Steve Schafer: Yeah, well apparently it's going to have stuff celebrating drinking and some songs that sort of...

UTV: The downside of drinking. *The Leaving Los Vegas* of Ska.

Steve Schafer: Yeah, exactly. Other things that are coming up are you're going to see more videos from the bands. I don't know if you know this, but The Toasters were on *120 Minutes*.

UTV: Nah.

Steve Schafer: Their video was on *120 Minutes*. We just sent out Let's Go Bowling's new video for "Spy Market". We're going to have probably in the next year videos from Spring Heeled Jack, The Scofflaws, and The Pietasters. That's certainly something we're doing because there's a market for it now. People at MTV are apparently excited about it, but again, I'd like to point out to people that this is stuff we're doing on our own. No outside influences.

UTV: No under the table deals?

Steve Schafer: No one else is pulling strings. It's all us. We're getting the word out and it's on our terms. So it's really cool!

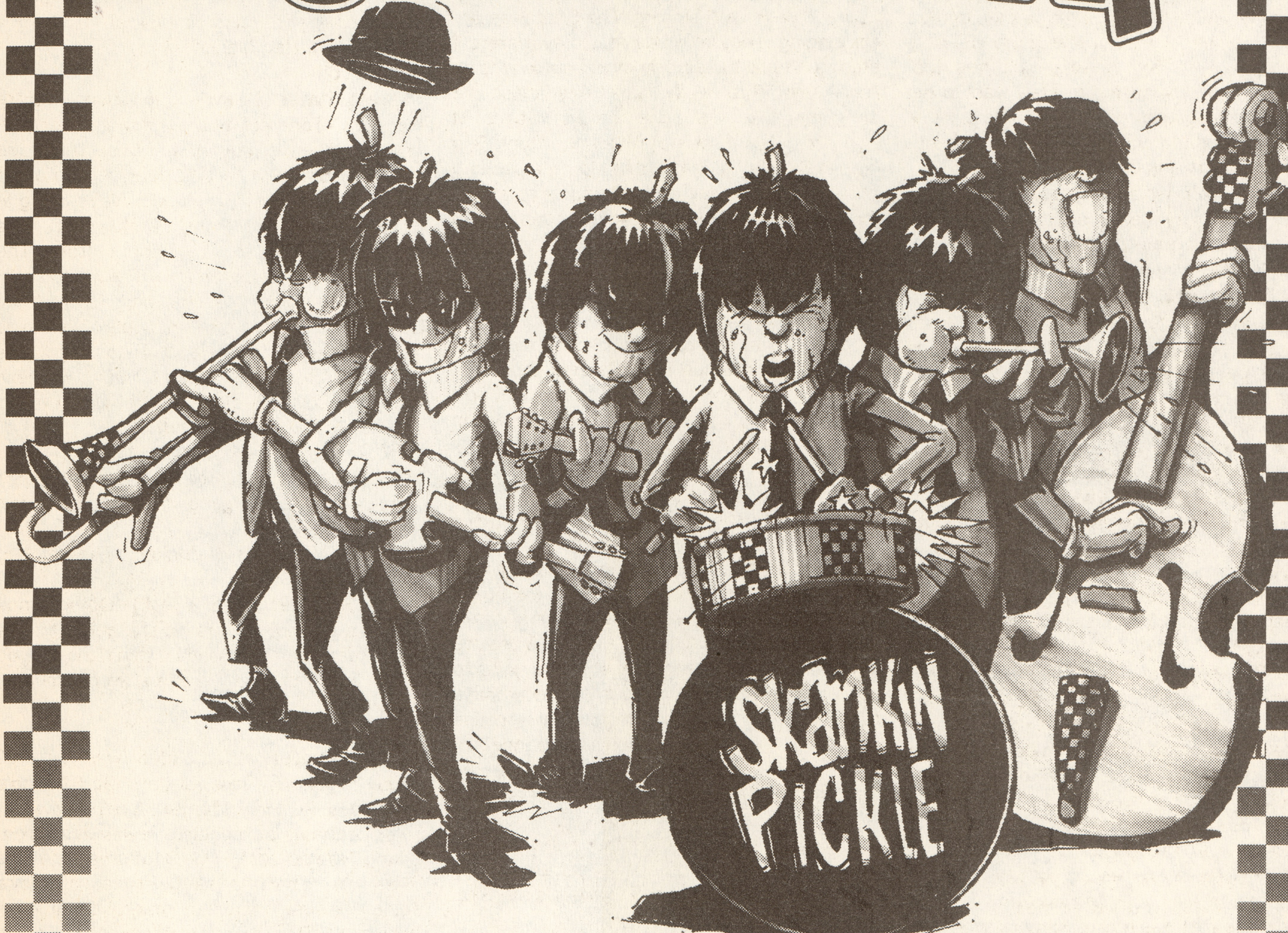
UTV: Alrighty, do you have any final closing words?

Steve Schafer: Final closing words?

UTV: Or like a punchline. Henny Youngmann type of stuff?

Steve Schafer: Uh, I don't know. I just want to thank everybody who's supported us over the years. I just want to assure everybody that we're going to continue to hopefully release quality Ska music from the best bands around. That's what we're about. ☺

Skankin' Pickle



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THE VOLCANOS

by rich

Pack yer board and skip on over to Royal Oak, Michigan -- there ain't no surf to speak of, but you might be lucky enough to find four madmen who call themselves The Volcanos twangin' and strummin' their asses off in some dank and swank watering hole in the shadows of Detroit. With their new instrumental full-length ***Surf Quake!*** *[Estrus] barely cooled down from pressing, The Volcanos get my vote for one of the best albums of the year.-**Rich***

Under the Volcano: Can either one of you tell me the last good joke you've heard?

Chris Flanagan: Ummm....The last good joke I heard? No, I can't.

Rick Mills: Well the last one that I remember was: What's the difference between Courtney Love and Steve Yzerman?

UTV: What?

Rick Mills: After three periods Steve Yzerman takes a shower. That's pretty disgusting, but that's the last one I heard.

UTV: What possesses guys from Michigan to start a Surf band?

Rick Mills: It's the music; love of the music.

Chris Flanagan: It's really the music; we've both been into it for quite awhile.

UTV: Does anybody actually surf?

Chris Flanagan: No. I was out in California but I couldn't get myself to go surfing after I saw what it was really like.

UTV: Are either of you guys record collectors?

Rick Mills: Chris more than me.

Chris Flanagan: Yeah, I've got a lot of records. It's a disease that has possessed me for a while now, probably like, 15 years or something. I'm interested in a lot of unknown stuff basically, whatever's off the beaten path. I've been collecting a long time.

UTV: What's your most prized possession in your collection?

Chris Flanagan: Ummm...jeez, I would tell you my autographed Dick Dale albums, but I don't know, there are too many of them there. Mainly 45 rpm records, Surf ones and stuff like that, that I would probably never get again if I got rid of them, those are my prize possessions.

UTV: Being interested in collecting records and 45s and stuff, was Estrus a label that you were attracted to, or was the label attracted to the band initially?

Chris Flanagan: I've been picking up Estrus records off and on for quite a while. It seemed Estrus is a label that's generally pretty steady for what they put out.

Rick Mills: He [Dave Crider] had a similar type of attitude to what we were doing in some ways.

Chris Flanagan: We were putting out records ourselves for a little while.

UTV: How many did you put out yourself?

Chris Flanagan: As The Volcanos, two. Two 45s. And in other groups before that too.

UTV: What other groups have you been in?

Chris Flanagan: Aaah, well, we were in a group called Zombie Surfers, and that was a masked Surf band. We were playing around 1985. Do you think that's right, Rick?

Rick Mills: It was somewhere in the early to mid '80s when we did that, yeah.

Chris Flanagan: So we had a Surf band before this; it was kind of guitar and saxophone driven, and we all wore masks, and back when we first started doing that we thought we were the only masked Surf band that ever was, and then we realized that people had already done that before. So that was fun, we did that for a while, we had about 60, 70 tunes that we played the hell out of...

UTV: Did you do mainly covers or originals?

Rick Mills: It was mostly covers, we had a handful of originals that we threw together, but it was a majority of covers. That's where we first sort of started developing our interest in the music.

UTV: You two were both in Zombie Surfers and what happened? That band broke up and you guys decide you wanted to do something else together or....?

Chris Flanagan: Yeah, some of the members of the band, they just wanted to drop out of it really. [laughs]

Rick Mills: They got involved with other things and just kind of drifted apart.

Chris Flanagan: They wanted the hell out! Actually, it's not like it sounds. They got married and stuff like that.

UTV: Do you guys intentionally guitar duel?

Rick Mills: Not so much dueling, but we **do** strive to have interplay between the guitars, have more of a balance between the guitars than strictly a lead/rhythm kind of relationship.

Chris Flanagan: But once in a while someone playing the whole song through can work too.

Rick Mills: Right; we have that kind of variety.

Chris Flanagan: I like the switching back and forth -- I guess it's part of our style.

Rick Mills: Because it **is** all instrumental we try and do anything we can to keep it interesting, and that's one way to do it. Unless you're a musician or a real freak about this stuff, with an all instrumental band it's hard to keep people's attention.

UTV: Is the lack of vocals simply a traditional approach for you, or do you not like to sing?

Rick Mills: We do a couple vocal tunes live, we haven't recorded anything yet.

Chris Flanagan: I have this vision of the band where you have a largely just instrumental band and each guy upfront sings song or two. Actually, I really like having no vocals -- it doesn't bother me really.

Rick Mills: I think in a live situation though, for the audience's point of view, it's helpful for them for somebody to sing a song ever so often.

UTV: I'm fine without vocals too, but I noticed at the beginning of some songs you'll have a word or a sound byte...

Chris Flanagan: That's what we call **singing** one! That's not true. We have songs like that, yeah, actually, there's one on the album. But we have some more like that too, coming up!

UTV: Who sings live mainly?

Rick Mills: I sing and the bass player [Dave] sings.

UTV: How'd you guys get signed to Estrus?

Chris Flanagan: "Krakatoa" and "The Last Wave," these two 45s that we put out ourselves, and he [Dave Crider, Estrus Records guy], he sold a whole bunch for us, and he was great about it. He wanted to hear more recordings, and then he offered to do a record.

UTV: Are the versions of "Krakatoa" and "The Last Wave" on *Surf Quake* the same as the 45 versions, or are they re-recorded?

Chris Flanagan: No, they're exactly the same.

UTV: Really?

Chris Flanagan: Yeah, and the rest of the stuff was really not recorded that far apart so it all sounds pretty much like it was recorded at the same time, because it **was** really.

UTV: If you could pick one thing that distinguishes The Volcanos' sound from that of other instrumental bands, what would it be?

Rick Mills: I don't think you could nail down something like that; it's all a matter of taste. What works for one person might not work for another person.

Chris Flanagan: I guess you could say in that way that the songs are well-arranged.

UTV: That whole interplay between the guitars, it's pretty frenzied...

Chris Flanagan: [laughs] Some of it **is** pretty frenzied I guess.

UTV: For **me** that's one of the things that stands out the most, and actually the fact that you guys didn't through any covers on here, which a lot of instrumental bands do.

Rick Mills: That Fender/Mosrite combo sound?

UTV: Are you as equally influenced by The Ventures as Dick Dale?

Chris Flanagan: I'm probably more of a listener to those two than Rick is. I went to see Dick Dale in the mid '80s in California, and his whole stage show was as corny as could be, back then, even more so now, but I was just like,"Wow, this guy is great." I've admired him for a long time, even though now everything he talks abut is, "I did this, I did that..." I have to say I like his old stuff a lot, and The Ventures I like a lot. I grew up with The Ventures. I've stolen more of those licks than Rick has. I'm more of a record collector. Rick doesn't have thousands of records.

UTV: How many records do you actually have?

Chris Flanagan: I don't know...I might have a few thousand 45s and a few thousand records, maybe more.

UTV: What's "a few thousand"? Two thousand? Eight thousand?

Chris Flanagan: Four of each maybe.

UTV: Wow...

Chris Flanagan: A lot of those records are dollar records. I like to find records, but I'll take the cheap ones just to listen to them.

Rick Mills: And Chris has been at it awhile, so he's picked a lot of it up before it had a high price

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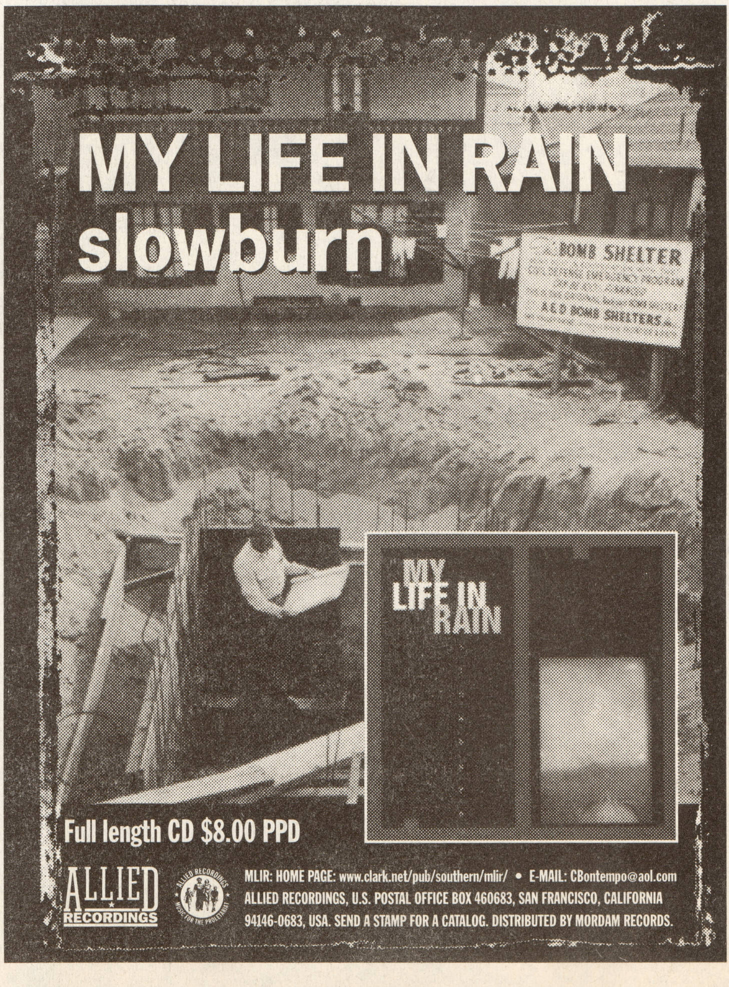

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Chris Flanagan: My whole thing is, if I didn't **like** the record, or it wasn't useful to me in some way, I wouldn't have it around.

UTV: Have you noticed that some of the larger Punk labels are starting to release Surf and Garage stuff?

Chris Flanagan: Yeah; it's great. I really enjoy listening to people put a modern spin on those kind of styles. It's good to hear, especially people that are writing new stuff.

UTV: Why do you feel we're seeing a resurgence? Any reasons?

Chris Flanagan: I think a lot of people have realized how **bad** song writing could get by listening to their records through the '80s and '90s. Mainstream music is just so awful maybe people are finally catching on to older stuff. I listen to lost of Rock bands that come out here and stuff, and I don't really hear anybody playing any really good **tunes**. We're talking about major label bands. I think if people could write some tunes it would be alright. People look back into old music and they steal the arrangements and ideas...

Rick Mills: Anything that's stood the test of time.

UTV: I also think a major signpost of Surf music kind of bubbling up again...Link Wray was on the *Pulp Fiction* soundtrack for instance. We're seeing larger Punk labels starting to release Surf and Garage stuff. It's kind of neat, actually.

Chris Flanagan: Well anytime you have a 100 million dollar movie that uses stuff like that in the soundtrack and then the soundtrack turns around and sells a million copies or something, that definitely creates quite a stir.

Rick Mills: More of a public awareness of it.

Chris Flanagan: But there were always people who were into it, we know that of course.

UTV: Are you guys schooled musicians?

Rick Mills: Marginally. I was self taught. I took some music classes years ago, nothing very in-depth though.

Chris Flanagan: Yeah, same here. I took basic theory class...we play by the seat of our pants. First you have to have a song of course, then we kind of wing it.

UTV: How much of the guitar work is improvised?

Rick Mills: Solos...any kind of melody is pretty much set.

Chris Flanagan: We syncopate it somehow, or do some plucking thing.

UTV: Yeah, I was listening to it at work today and I kept screaming at this guy I was working with, "Listen to those guitars! Listen to them!" [laugh] Oh yeah, here's my Barbara Walters question: If you were a tree, what kind of tree would you be?

Rick Mills: What do they make Stratocasters out of? That's what I'd be, I guess. I'd be an Ash tree.

Chris Flanagan: I'd be a Maple, for a Maple neck.

UTV: There's been the rumor that motorcycles and guitars are extensions of someone's manhood...How do I phrase this?... How do you pleasure a partner and play the guitar in similar fashions? Does that make sense to you?

Rick Mills: Ummm...A little. I don't know how to answer it though.

Chris Flanagan: I don't know....With a slow, gyrating motion I guess.

Rick Mills: Oh yeah; double picking is probably the same.

UTV: Hey, that question actually worked out good! *[Even improvising we get the tough questions answered for you.-Rich]* What do you guys do during the day?

Rick Mills: I work at a video store.

Chris Flanagan: I work at a record store. Rick's in video, I'm in records.

UTV: You have this thing on the back of the album that says "Rick works for Hallmark guitars, field testing their instruments."

Rick Mills: Yeah, that's only partially true. I **do** have a Hallmark guitar that I've been field testing for a number of years now. [Ready to laugh] I just have to file my report with the company. So, it's not complete bullshit.

UTV: And Chris is an electronics whizz...

Rick Mills: And that wouldn't be completely wrong again.

Chris Flanagan: I'm a VCR repair man.

UTV: What excites you most about what you play?

Rick Mills: It's hard to put into words...It rocks? That's what we're trying to do anyway.

UTV: Are you trying to bring a type of music you love to people maybe? Is it sharing it with people? Do you play music instead of killing people?

Rick Mills: Between the two, I would say sharing.

UTV: It's like a standard response band's have. They say, "Well, if I didn't do **this** I'd be in jail."

Rick Mills: Oh, no, no...That's a pretty lame thing to say if you ask me.

UTV: It's a respect for the music and sharing it.

Chris Flanagan: Yeah, and I think just being able to borrow from it and put something of your own out there, is a big satisfaction. This is now just a passing thing where we're gonna stop doing it if the Surf revival never comes in or something, you know? ☺

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33 1/3 Evolutions Per Minute

by Daniel J. Moran

(Note: The U.S. Constitution provides the Freedom of the Press, but doesn't provide *free* press. That is why this is a *paid* column. As a struggling musician & writer, I bring you this column for your enjoyment and to also shamelessly promote my band.)

You probably know tons about modern music. Hey, you may even know the *history* of music... as far back as say, the Sex Pistols. But before music as we know it developed, our ancestors still made noise. Of course, noise was generally only made in two forms: incidental (as in the sound of shaking a tree to make fruit fall out) or communicative (as in grunts & gestures, like "Ugh," meaning "Pass the pterodactyl wing.") Another pre-historic method of communication was to use rocks and sticks to scare off intruders. A small caveman could sound like a whole tribe with the proper use of noise & "instruments." That would not only help protect himself & his lady, but quite possibly make the female more "open" and secure in bringing other little noisemakers into the world. The man is attempting to be a bigger-than-life rock star (really, no pun intended) and the woman winds up being the world's first groupie.

Today, music is made with much more advanced tools, but the reasons we make it don't stray too far away from the reasons we made it in the past: self-preservation, security, & getting laid. I left out one other important reason we make music: to celebrate our creativity. The history of *that* is for a different column. If you want to read more about the evolution of music, creativity, & humankind, tell Rich, the editor of UTV & maybe he'll allow this to be a steady gig. If you want to hear just how far music has evolved, take a listen to SONIPATH's new CD, *Heavy Hooks*. (I told you this was shameless promotion... gotta pay for this column somehow!)

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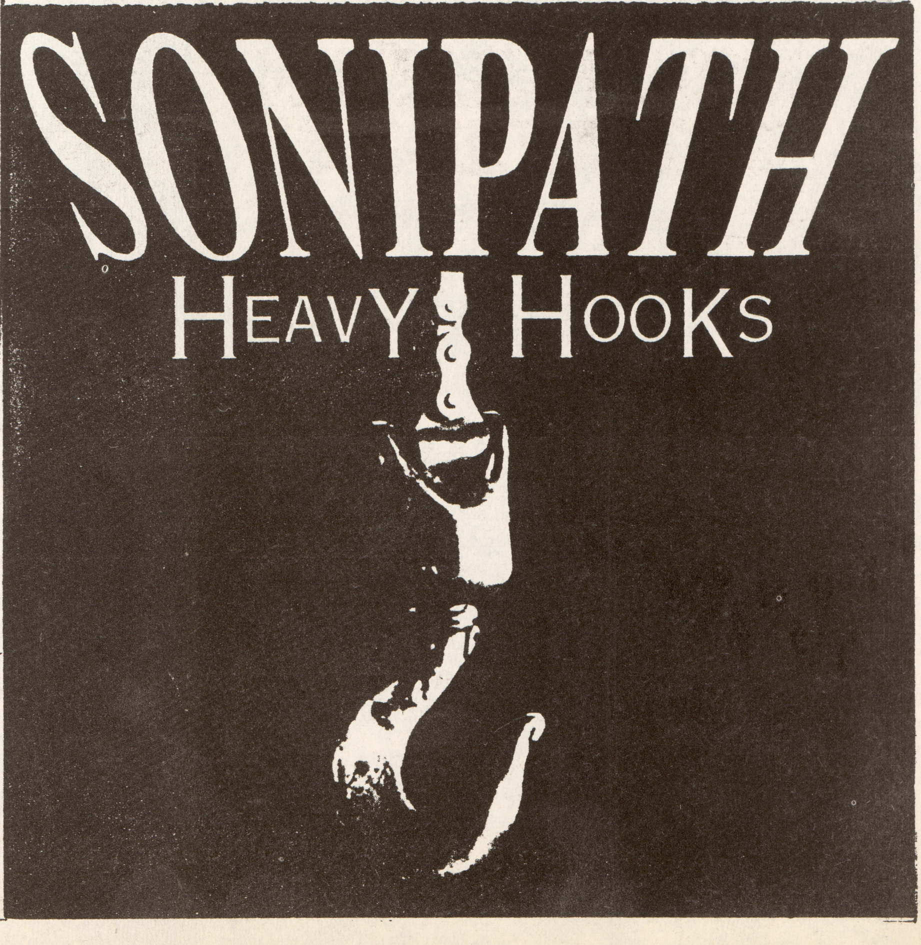

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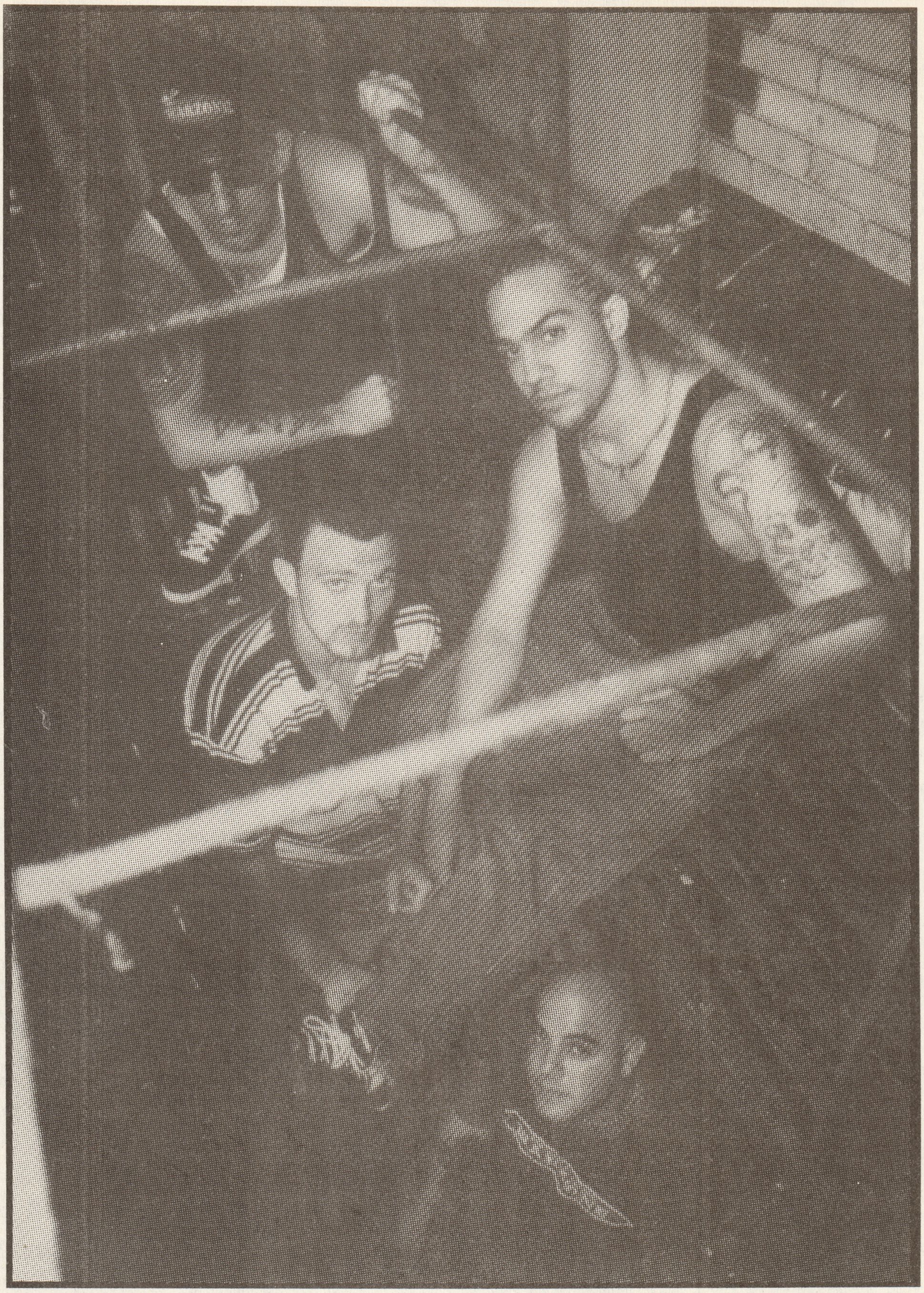

*New York has always been a home to some of the most influential bands in Punk history. When Hardcore started to become a power there was several bands striving to be the "kings of the scene." Most of those bands no longer exists and a lot of those people aren't even in the scene anymore. This is not the case with the powerhouse known as Warzone. I had the pleasure of interviewing the members of the band that I've seen so many times growing up. but more specifically, I spoke to Raybeez the lead singer and the man who has kept this group together with his ideas and leadership.-**Myk***

Under the Volcano: How many years have you been doing Warzone?

Ray: '84... Late '84. I was in Agnostic Front from '82 to '84, then I left the band to get my head together, you know, get off drugs at that period of time. I went blueberry picking in the hills of Maine. About two months later I joined Warzone. I left AF. It was all cool, there was just too many drugs goin' around at the time.

UTV: Are the other guys in the band presently in any other bands?

Ray: Nobody is in any other bands -- we all just do Warzone. It's too busy to do anything else, there's too much stuff for other bands.

UTV: Each of your releases have been on different labels. What do you find the differences are between say, Revelation, Fist, Caroline, and now Victory?

Ray: Revelation Records came about pretty much with Youth of Today and Warzone, being that Warzone was at their height. We're still good friends, but when the bands were together -- to this day I'm still friends with Ray [Cappo] -- back then they and Warzone were pretty much running the scene. We had just done *Don't Forget the Struggle*... and they had just done *Break Down the Walls* on... What was that label?

UTV: Wishing Well?

Ray: Yeah. We were the shit then, so me and Ray had a concept to do a label and came up with the name Revelation and we got together with this guy Jordon Cooper, who I didn't know, and we had just like that week gone into a recording studio in the Lower East Side, on 6th St. and recorded three hours of material, but it was all a practice. The *Lower East Side Crew* EP wasn't even that --- it was a practice tape. It was never meant to be a record. We had the tape and he [Jordon] said we had to put it out this week. He wanted to do it with us, he wanted to help us out, wanted to start with Warzone. He thought that would be the best way. It was around that time, *Don't Forget the Struggle*..., we had all the songs around '87, we had all the songs written and we were doing them and so we started Revelation Records with them [the songs]. But then what happened was about six months after the label started, Ray Cappo wasn't involved with it as much as when they started, I guess 'cause they were touring a lot. I didn't know Jordon, and we were going on a US tour about that time, and people were coming up to me at shows all over the country, hey, and I'm not exaggerating, like six months after the record came out and said, "Hey Ray, we ordered the record like six months ago and haven't received anything yet." Like a hundred kids told me that in a six month period. I was pissed. Imagine, you're in a band and six months after the record comes out and a hundred kids in like a month period of time say, "We haven't received the record we paid for six months ago." I was furious. I said, "What's goin' on here? I can understand a month or two months, you're behind schedule," but what I thought was that they were getting ripped off. So I did what I do best, had some people go up to him and say, "I'm gonna break your fuckin' legs and arms, and we want the plates back." As a matter of fact we had a bunch of girls go up to Jordon Cooper, and be like, "We're gonna break your face." The girls were crazy back then. He didn't wanna get in trouble so he gave us the plates back. 'Cause it was fucked up. I mean, it's not cool. You start a label -- it wasn't even about the money, it was about the way he treated people. We got the plates back and about a year after that the record was discontinued. I think only 2000 copies were ever pressed, that's why last year -- or was it this year? -- well, we did *Lower East Side* because over 10 years people have been saying to me "We can't get the record, we can't get the record" 'cause there was only 2000 copies pressed. So that's why we re-recorded it, 'cause they were demo versions and they didn't come out the way we wanted them. So that's why that came out. Then after that these two guys who were part of the WNYU radio station, Chris and Lee, they were running NYU radio at the time, Crucial Chaos, and they came up to us -- this was like a year later, "We want to start a label." And they were cool with us and we had played NYU like two years previous to that. We did *Don't Forget the Struggle*..., we were the only band released on Fist I think, their label was only around for like six months, in the basement of a house in Ridgewood, New Jersey. It was totally done Punk Rock style; it was really fuckin' funny, and it was one of those records that turned out to, you know, be like the thing that made Warzone, whatever "made Warzone" means. It was really funny 'cause we did it real Punk Rock style and cheap, and it was the best record we ever did as far as the spirit of the music. That's why I laugh, 'cause all these bands go to majors and spend so much money to record the music and get the production, and that's not what our movement is about. When I say "our movement," it includes Punk and Hardcore, Oi, Ska, and you don't need all that money. *Don't Forget*... is a perfect example. It wasn't the best production in the world, but the feeling was incredible. After that, the label was run for like six months, and they were having money problems, and then between me and them and Ray Cappo -- this is were Ray Cappo came back in to play -- we said, "Listen there's nobody out there to sign onto." We didn't want to sign onto the majors, we had already released *Don't Forget the Struggle*..., and we were really "big" at the time, whatever that means, playing the Ritz to sold out crowds and all that bullshit. It was getting crazy, but it was cool, because us and like Youth of Today and Underdog and other bands were getting big and nobody cared, or gave a shit. It was like, whatever. We would do a sold out show at the Ritz and have 100 people on the guest list. It was like we didn't wanna get paid, we got all our friends in for free. It was cool as hell and that was what it was all about. After that, me and Ray Cappo from Youth of Today, we had a plan. We went up to Caroline Records at the same time and said, "Either you sign both of us or you don't get either of us." They were like jerkin' off in their pants. They were thinkin,' "We're gonna sign Youth of Today and Warzone, both bands at one time." They couldn't believe it. We were able to work out a good deal with them, they didn't screw YOT or us. Initially they wanted to sign us to eight years. Eight years, eight records. We wanted to sign to three years, three records. At that time it was unheard of, like '88. A three record deal? It was unheard of. But what I'm trying to say is work together. Two bands working together to make sure they didn't get fucked over by a label. It worked out good for a while, and then after that, that was it. The only real labels were we on was Caroline and Victory. Revelation never did anything for us, we were with them for six months and put out 2000 copies. I coulda done that in that time, with the money I was makin' workin' in a club. Fist never did anything for us. He made the first pressing of the record. That was it, a 1000 copies and they were done. We were only on two labels that ever did anything for us, Caroline and Victory. Victory has blown everybody away as far as being supportive of us, being part of the family. It's the way I think, it comes from being Italian.

UTV: Going back to the older stuff, tell me about the American Movement.

Ray: The American Movement was an organization that we started on the Lower East Side. It was about a lot of girls and guys together. It was really a Punk, Oi, skinhead thing we started. A lot of people were starting little groups all over the country, bullshit racist groups -- this was before SHARP -- so we said "Yo, let's organize something here, a Punk Rock, Oi, skinhead thing as a positive thing," and that's what the American Movement means. That's really the foundation of it. It grew to like 400 kids. It was really cool. It lasted about a year. It kind of gets hard after you get a couple hundred kids together every time at shows or whatever. Then after about a year we kinda just broke it up; it was gonna get too big again. I think that if something gets too big it kinda losses it's edge a bit. The idea and the attitude of the American Movement, bring all the punks and skins you can together, and it worked, it was a really good thing. Then when have a lot of evil people who broke it up two years after it started. It was almost like when Minor Threat broke up. They just got too big.

UTV: You mentioned racist groups and symbols. The Iron Cross is one of your symbols...

Ray: Yeah, I still have it on my arm. What are you trying to say? For the readers of *UTV*, are you trying to say I might have racist ideas? [all jokingly]

UTV: I'm not trying to say anything. Actually I want to know the real reason you guys use the Iron Cross.

Ray: Okay; without getting into the whole of it, the iron cross basically means honor, strength... Basically, you can go into different meanings of it and how certain individuals bastardize the meaning of it. Like, taking the meaning of it and turning it around. Like people in WWII Germany were evil. Anyone can take the meaning of a symbol and turn it around into something it's not supposed to be. Anyone who knows their history can tell you it has nothing to do with racism. It was turned into that symbol. The same thing was done with the swastika. I am not knowledgeable on the swastika, but I understand it was around way before Hitler took it.

UTV: It was around hundreds of years before Hitler took it.

Ray: We never had a swastika as a symbol but I'm using it as an example. There are symbols that people take, and the world's a fucked up place you have a lot of fucked up people who will take things and turn them around. Like the media will take the Punk Hardcore scene and make it something it's not. So, the iron cross to us just symbolizes unity, honor within our family. End of story -- that's it.

UTV: Over the years you've gone through several actual logos. Is that just a sign of the times? The first sort of a half graffiti style, then the old english letters...

Ray: None of the logos was a concept change in the band. We just came up with different ideas, different people in the band. One of the things with Warzone is it's like a kid growing up, you see a little kid that's like 13 or 14, like when my brother Todd was in the band he was like 12 years old. So, it's like a process you see with people growing up and young kids coming into the band. They come up with different ideas, different concepts. It's about sharing ideas and concepts of what you want the band to be. We never had one logo that stuck to the band. It was like, "Let's get some flavor to the band." That's what we're all about, keeping an open mind. [hushed aside] Although it's been rumored that Jay has an alternative lifestyle in the gay scene. He **does** go to certain gay clubs in the city with Todd [Jason, bass, laughs in the background]. But for the purpose of this interview we won't discuss it too much.

UTV: That's what editing is for. *[As you can see, I did a really good job of it.-**Myk**]*

Ray: Todd has been known to frequent gay black clubs on the West side of Manhattan. I **do** want everyone to know we have an alternative in the band...

UTV: In the early '90's Warzone took a beak-up hiatus...

Ray: What happened with that was that the guys, two guys in the band, Paul and Jay, who were in the band for a couple of years when the band came to it's height, had changed. Paul and Jay were the guitarists in the band for three years, during *Don't Forget... Open Your Eyes*, and the last album, grew up together since they were seven years old, which is why they were such an incredible guitar duo; they actually grew together learning the guitar. This is very unique. In New York City, there has never been a set of brothers -- well they weren't really brothers -- team like that ever. Paul and Jay grew up together since they were seven in Brooklyn in the Italian section. They learned guitar together, it was an incredible thing. It never happened in New York today, that I know of. What happened was that they changed, they got big, and the band got big. They just changed, and it was too bad. Then we did the third album. [On] the third album, originally none of the songs sounded like that. They were all initially written to be a lot faster. Bottom line, it was like taking "Crazy But Not Insane," and making it "Stairway To Heaven." That's what they did to those songs behind my back. When the third album came out we played our last show with the Circle Jerks at the Ritz, September 1990 I believe it was, and then I broke up the band for a year, always under the impression I was going to bring it back a year later, which is what I did. I took a year off. You have to understand, I was playing in Agnostic Front from '82 to '84, then with Warzone. I was playing eight years straight without a break. You know, I took a year off to get my personal life together, then I brought the band back exactly a year later, at the end of 1991, with different guys than are in the band now. Took about a year and a half, two, to get the feeling out process, 'cause I always wanted Warzone to be a skinhead band, because the original roots of Warzone was Punk, Oi, skinhead, and as time went on it just made sense to make it a more versatile band. Like, I'll be a skinhead till I'm dead, but my attitude of skinheads is the skinhead movement of the '60s. Anybody who knows about skinheads knows it was based on a lot of the stuff coming out of Jamaica, Kingston, Montego Bay, a lot of the Reggae and Rocksteady stuff. We can get into hours of talkin' about that. It's really about a lot of the black culture coming out of Jamaica and the ghettos of England, and that's why I'm a skinhead, 'cause of the roots of the movement. I love Reggae, I love Ska. But I felt, as we went on, we should try to be a versatile band, different people who believe in what I wanted Warzone to be, but had more concepts about Punk Hardcore, stuff like that.

[Aside: No, it's not true girls hang out with us; they tend to have lesbian tendencies. There are some girls hanging out with us tonight. I don't know what their preferences are. Maybe they wanna talk, we won't discuss that right now.]

UTV: Your opinion of corporate America is pretty clear on your early vinyl. How do you feel now?

Ray: It's the same. What I try to do when I do interviews is not mention bands names, not mention individuals names. Everyone knows who's full of shit. I can say it right now: I know 10 bands in the USA and Europe that are makin' money off the movement and are full of shit, but what will that accomplish? Nothing.

Todd comes in: Yeah, like John Cougar Mellencamp.

Ray: The bands that are Hardcore Punk, I think everybody should keep in mind, you go to a show and see a band up on stage, anyone in the scene, girl or guy, can tell if the band is full of shit by how much their sellin' their shirts for, what they're sayin' on stage... Are they just standin' there like they're bored? Do they just wanna get paid? What do their lyrics say? How do they express themselves? I'm one of those guys that's more involved in the scene than just playing in a band. I've promoted shows over the years, I try to help other bands out, Warzone tries to help other bands out, so it's all about that. I think people, you really gotta keep your integrity intact, 'cause if you hook up with major labels who are backed by sponsors, big corporate sponsors, you really gotta answer for yourself. I mean, we've made mistakes dealing with some people, but I think corporate sponsors or corporate entities in the Hardcore Punk, underground movement is really ridiculous. All they're doing is taking advantage of your beliefs and that's the ultimate sell-out; you might as well take your heart and sell it to the devil.

UTV: How do you feel, what's your opinion on all these bands that have come back together now that Punk is popular?

Ray: You know, it's like the same thing I just said; some people are sincere about it and other people aren't. I think that important people really make up their own consents. I think in interviews, I read so many interviews, and I been around a long time, and I could pop a lot of shit, 'cause I know a lot of shit about people that they have said in front of me in confidence, but it's not worth it. The bands that are coming back, some are sincere in what they're doing, some are full of shit. I think it's really up to

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everyone to look at what's going on, and make their own decision.

UTV: For the most part, all the songs you guys have are fairly short, Punk Rock style. A majority of the bands have gotten into really long songs. Do you think that they start to lose their point when they get to be that long?

Ray: You know, I tend to have Warzone play old school Punk. I think fast songs are cool. Like, I loved a lot of the old Circle Jerks, a lot of the early Fear stuff, a lot of the early Germs. I love the Germs and that's what I like. I get kinda bored when I go to a show and see a band playing a long drawn out guitar lead. It's played, but then again, everyone to themselves. People like it, but that's not what we're gonna do. I think that long played out guitar leads or bass, or a singer doin' some a capella thing isn't Hardcore Punk, it's like, ridiculous, you know what I mean?

UTV: There's so few places to play shows... what's your opinion for smaller bands to get shows these days?

Ray: My answer to that question is I think it's so fuckin' important for bands that have been around for a while to help out the little bands. That is the only way. There are so many bands that are now well known that pull the other bands to get juice. Like there's a band that I really like called Shutdown. I fuckin' like Shutdown a lot. I try to help them out. There's a lot of bands, like Shutdown, Floorpunch I like from New Jersey, bands like that. There's so many bands, the bottom line is the older bands have to help the younger bands 'cause that's what the movement is all about. If people don't do that, that's another way to tell if people are full of shit. All they're doing is playing their shows and they don't care about anyone else. That's not what it's about. It's about helping not only the people that play your kind of music, you know it doesn't need to be a Punk or skinhead band, a band that's real and there are a lot of them out there, all the bands should help them out.

UTV; Do think that you'll ever repress the 7"? Just for people to have it, whether it was recorded the way you wanted it or not.

Ray: No, at this point we recorded *Lower East Side*, made a 10" and it sounds really good. Leave well enough alone. I understand where you're coming from, and it's cool. I think too many bands do that. They just play a record out, and it's like alright, it's almost like it's better to keep it back, keep it in the past as a single. The re-recording of it was a different issue; then it was an integrity issue.

UTV: Tell me about Some Records and Dwayne. You happen to mention him in all your credits. I know what happened, I was around, but some of the newer people don't. It was a sad thing.

Ray: I love the guy. I really care about him a lot. He's a really good human being, he's always supported me, outside of Warzone in private ways. There were certain things that happened to him, and people took advantage of him. It was really fucked up. Those were the kind of people now are marked. There were people in the scene who fucked him over, and then that's when you know, these are the people who are full of shit. It's like the people who you least expect to do it, did it to him. It's like life; you meet friends and they do shit and they fuck you over. You gotta watch people in the movement. Dwayne from Some Records was someone who was part of the movement, helping bands for a very long time on a small scale putting their records out, running the store. Need to be supported, there's gonna be others down the line, like Dwayne, who will pop up. It's very important to realize once you lose something you don't get it back. Not many people support our movement, our scene, where ever it is in this world. Could be in America, could be in Europe, there's cool people all over the world. I think people in this industry realize, once you lose somebody who was supporting the scene you lose them forever. That's what happened with Dwayne. There wasn't enough people who stood by him. Some of us did, at the time not everybody came out to cover his back, a lot of different reasons. Some people were on tour, some people just weren't around. He got hurt real bad by some people. As far as Warzone goes, I would take a bullet from. I think he still works at a clothing store. He's a great guy. I can give him major props.

UTV: How do you feel about Lost & Found?

Ray: Do the words blood clot, fire-burn, brimstone mean anything to you? My man will burn in hell, on the tip 24-7.

UTV: Tell me about *Sound Of Revolution*, and how you came up with the cover for it.

Ray: *Sound Of Revolution* was a title that I kind of tacked up on the wall, somewhere in this club called Wetlands. I was tagging some stuff up on the wall and I wrote "The Sound of Revolution." Personally, I like Oi! Hardcore. I like Hardcore, but I'm more into Punk and Oi! Sound of Revolution was kind of a motto I came up with, that Punk/Oi kind of thing I was thinking of at the time. My concept was kind of bring in that whole old school Punk, that old school Oi/skinhead/Punk family mentality back to the movement, back to the revolution. The first paragraph, "It's coming again from the streets/ a line's drawn which I will be/ it's

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time for you to give a hand/ fight the battle for the promised land." It's about bringin' everybody back to the promised land, which is the original movement, that's my terminology of it. That's the whole concept of it. *The Sound of Revolution*, basic thing, the title and the concept of the record, is to have all these new kids, younger kids who have been in this scene two, three, four, years try to get that influence that we did, that Warzone did when we did *Don't Forget the Struggle*..., bring that same family and that attitude and that idea and concept back. I get pissed off 'cause people say, "Oh, it'll never be the same again." True, you can't bring a certain feeling back; I can't go back 10 years to when Warzone started. You can bring that feeling and concept back, if you're sincere in what you're doing. There are some bands, we're not the only ones, there are other bands that are like that, but the whole thing is that the basic idea of *Sound of Revolution*, what the meaning was to bring back the feeling of all the kids that are part of the scene now. Not just in America, but the scene branches out all over the world. South America. Malasia, you know it's all over the world and it's huge, it's blown up, it's so big. You know, I get letters from all over, and it's like the kids are crying in the letter, dedicated, passionate to the movement. We wanted to bring this feeling to a record, so when kids get that cassette, that record, that CD, it doesn't matter if it gets copied a hundred times by kids who give it to their friends and the message will get out. That's what we wanted, bottom line coming from the streets. The last paragraph from the song is "The line's been drawn/ the battle is clear/ it's time for pride and no more fear." We're bringin' the battle back. You have to have that pride back, you know, you have to have that feeling, it's really simple -- it's not an intense thing that Warzone thought about. That's why it's so intense, 'cause the song "As One" is probably one of the simplest songs we've written. The meaning behind it is what makes the song intense, and maybe years from now *Sound of Revolution* will go down as one of those records, the best records ever written. Not 'cause we did it, but because of the feeling behind it, and what makes it more intense is that Dr. Know from the Bad Brains kind of orchestrated it for us. It was like we had a producer not only for this record, but you have someone who gives you spiritual guidance and the vibe that Dr. Know creates. You might as well have the Dahli Lama there, you know what I'm saying? Dr. Know from the Bad Brains, I don't have to explain what he means for the movement. As far as I'm concerned, he and the Bad Brains are the foundation. To have someone like that who rarely bothers doing bands, to come back and help us. I've been part of the family since the early '80s, the family with the Brains. I know his wife and his kids, I know the guys in the bands, and got to meet the lead singer's wife, so it's a family thing and to have him part of it, that's it, that's the shit. So, it goes beyond Warzone. It goes to the movement, and what we're trying to do, the whole thing about Warzone is it goes beyond the people in it, 'cause we have girls that support us, we have a family, people behind the band, it's really truly a family. What I always say to people to give them a basic idea to the principle of Warzone and what we're about is "We're the Grateful Dead of our kind of music." What the Grateful Dead stands for, and I don't mean peace, love and all that, but how they had all that family behind them. That's what we are. People follow you not 'cause you're on a pedestal, but because what the band has set it's foundation on, what we believe in as a band. What I kind of made it to be, and then you have people join the band who believe in the same thing you do, and then you push that. You can have four people in the band, you can have 40 people in the band over the years, it doesn't matter. What makes Warzone the shit is the message we put out and everybody knows that. Because with us, the girls who hang out with us, are just as important as us.

UTV: Any final comments?

Todd [guitar, who came in mid way]: I'll be doing dick tricks at the Beacon theatre, from December 31st through November 7th. I'll be doing full demonstration of propeller movement.

Ray: Jason from our band and Vinnie Value will be in drag on January 1st on the Lower East Side doing their routine in Thompson Square park, everyone please attend. Jay will be in drag and Vinnie will also be in drag.

Todd: The other thing I do is churn butter. That is I stroke my cock till it's hard, then I grab both hands around it and I churn butter. You know what I mean? That's the way it's gotta be. I'll be giving lessons. Inquire at NYU about that, just make sure you show up. It will be free if you say you're on my guest list. If you wanna be on my guest list just call me. Get in touch with Victory Records about that. Say you wanna be on the guest list for my dick trick lecture at NYU or at the Beacon theatre. Tickets are $30 now so they are expensive, but if you can get on my guest list I will do my best to get you in.

Ray: We all love you. Peace. ☺

Note: Warzone will be playing in the New York area and you should check them out if you get the chance. Dec. 26 at the Pipeline in New Jersey, Dec. 27 CC's in Moosic, PA, and Dec. 29 at the Wetlands in New York City. After all these years Warzone is still an outstanding live band and will please any true Hardcore fan. Show Ray and company the respect they're due -- support them.

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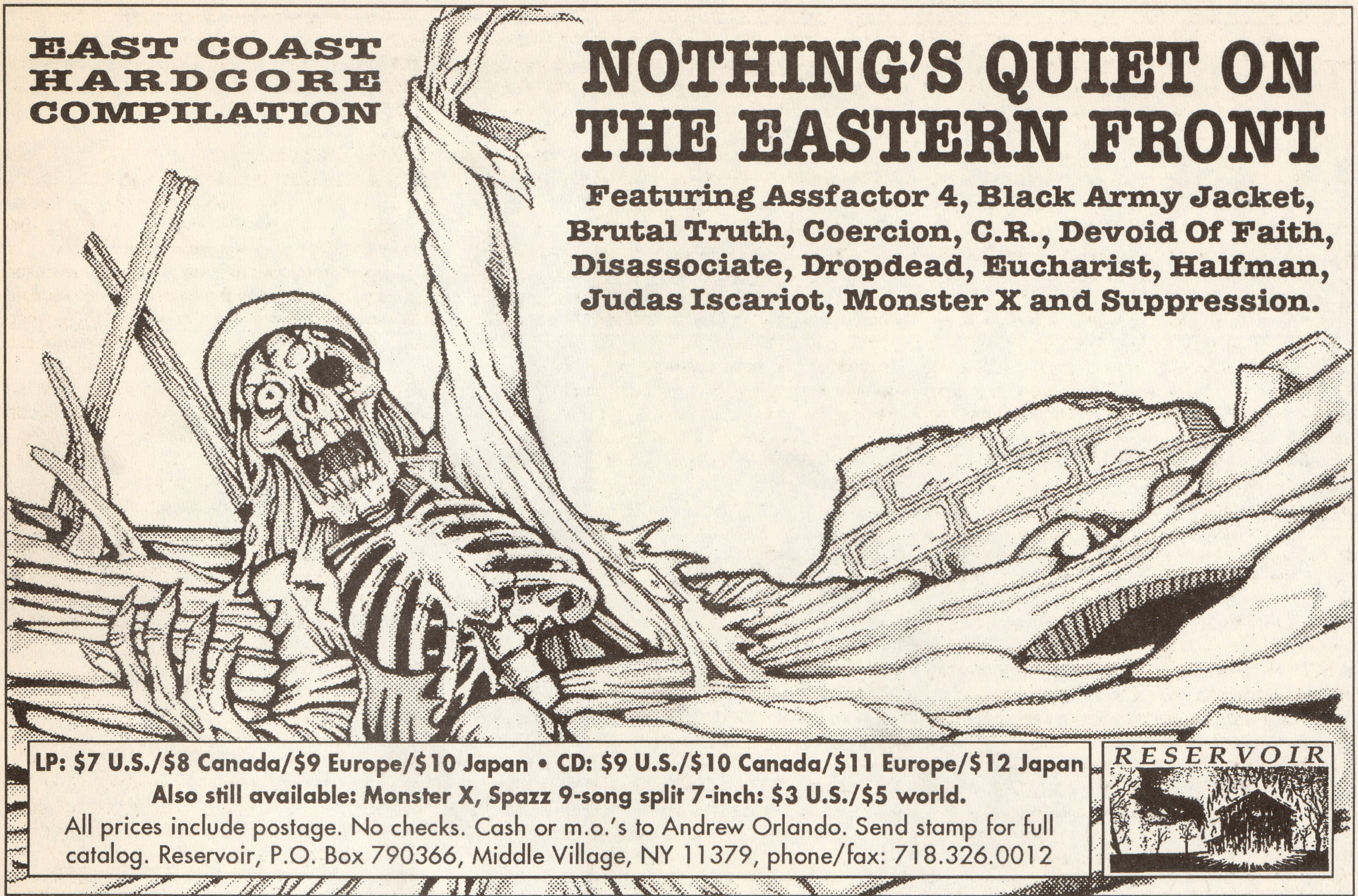

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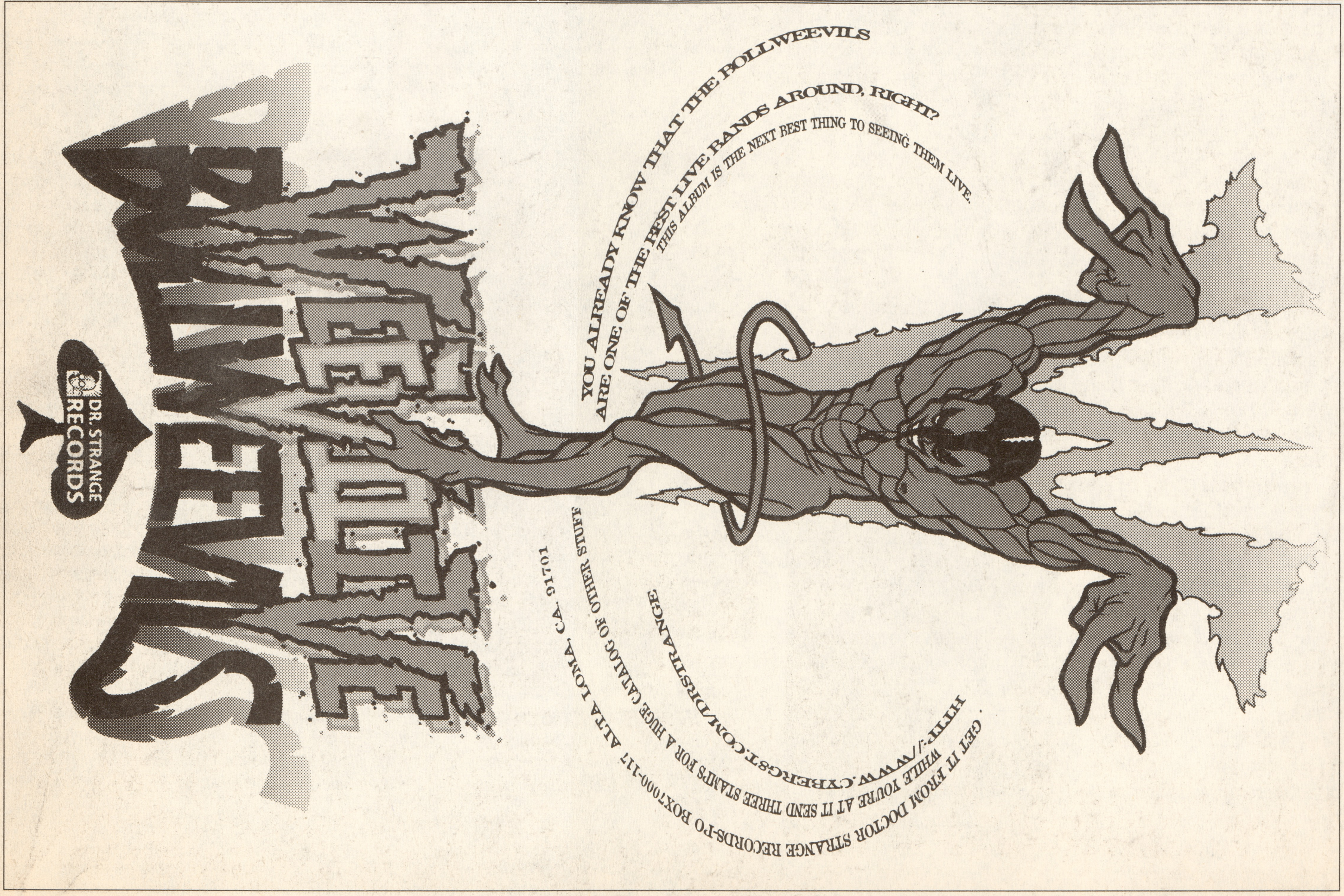

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"Is PC Really PC?"

So, many of you so-called politically correct punk rockers think you're PC. Well, I think not. I say there's no such thing these days, and I'll try to tell you why. First of all, our fine rag always gets slagged for not being PC. Yeah, we're definitely not; that's right we know it, and we could care less. *UTV* takes major label ads, we review major label records, we have a distribution contract, we use an IBM computer, we have a printer, we have bar codes, we've got it all.

A band like Rocket From the Crypt, originally on an indie, is now on a major. I've been reviewing their records for the last 6 years so, and now that they're on a major I should stop? Fuck no. I should be able to review any record to tell the readers if it sucks or rocks. If Atlantic wants to pay for a full page ad, great 'cause if our readers are PC then they've just wasted money on an ad no one cares about. As far as I 'm concerned we're just using the system .

So you think **you're** PC? Think again. I recall flipping through the channels on my illegal cable box hooked up through my Panasonic TV and seeing Earth Crisis on MTV. Earth Crisis a band with a so-called "message," and they lost all credibility in my eyes for this appearance. The band was spreading some shit about not giving money to the meat industry, so being a vegetarian was the way to go. They were talking all this PC shit about the liquor and tobacco industries, saying that they're corporate money hungry fucks. So what the fuck are they doing on MTV? What the fuck are they doing in a band? That's right -- if you're in a band you're not PC -- what? Yeah, if you play your Marshall stack and plug it in you're paying some major electric company for the power. If you tour, or even own a car, you probably bought it from some shadowy major corporation (Ford, Chevy, Chrysler, etc). Not so PC, giving your money to them. If you record your first demo, you probably taped it on a Sony tape, or Maxell, or Denon, so once again you lose. So, say you're not in a band but you're a big fan of Punk Rock. You must own a stereo. What? (Sony, Yamaha, Technique, Denon, etc). Sorry once again. Oh wait, does this not count because being PC only goes so far? That's bullshit. You want to be PC? Move to a fuckin' farm, grow your own food, get off the power grid, and be 100% self-sufficient. The Amish are PC. You're not.

Now back to this rag. Our rag is ran by one fuck who no one sees 'cause his life is his fingers on that fuckin' computer. He works night and day to put this shit out for you for all you fuckin' kids that want to know about the huge Punk scene. The rest of us here at *UTV* don't know why we do it, except to help Rich achieve his goals, and that's to last.

I am sorry, but no 16 year old kid in a Hardcore band is going to save the world. If you don't want to buy major label stuff, don't. If you don't want to be PC, well, good 'cause you can't be.

After writing this I don't want people to think I am telling them not to buy major label records; only buy what you like, regardless what it is. It's fuckin' music, nothing more nothing less. It's one of the smaller things in life we can appreciate, so enjoy it while you can.-**Spag**

ECO-VIEW

Lenny Lampel

For me, a new autumn ritual has been born. The fall hawk migration. I've heard about it, but it wasn't until this year that I had a chance to check it out. Each autumn, millions of hawks, falcons, eagles, and other birds of prey cross the skies above six different continents, and thousands of people are there to observe and record their flights. Due to a decreased work schedule, I found myself with nowhere to be on a warm Wednesday afternoon in October. I placed a call to my buddy Jon and before long we were on our way to "the spot." The spot is the easternmost end of Robert Moses State Park, right where Fire Island begins. I've been told that this is the best place on Long Island to see a good number of hawks and falcons making their way down from the north country, heading to warmer lands where they will spend the winter.

The reason for this great commute is to avoid starvation. The hawks must go where the food supply is. In winter, the warmer climates hold a much greater amount of active life, including everything from insects to mammals to birds. The hawks must take advantage of this abundance of prey. After the winter they will again return northward to raise their young in summer. The hawk migration can be anywhere from a few miles up and down a mountain, to round trips exceeding over 10,000 miles that will cross over continents.

Upon reaching our destination, we find two men already settled in, their binoculars and telescopes are out and ready. They are members of the North American Hawk Watch Society. This group consists of people spread out all across the country. They cover every hot spot, tallying the results of each day of the migration. All of this information is eventually compiled together to give a rough overview of the status of the various North American birds of prey. Recovery of endangered species such as the peregrine falcon can be charted this way. During the late 1960's and early 1970's the peregrine falcon was almost wiped out due to the widespread use of pesticides such as DDT. In recent years its numbers have been steadily growing and it's frequent appearance has been a very welcome sight to the hawk watchers.

The two men tell us of the good numbers they have been recording lately. Northern harriers, Cooper's hawks, sharp-shinned hawks, American kestrels, merlins, and peregrine falcons. All have been passing over in the last few days. They also tell us of the real hot spots on the east coast, such as Cape May and the famous Hawk Mountain in Pennsylvania where more than 10,000 birds of prey pass over each year. This spot on Long Island is not nearly that good, but it didn't take long before the first peregrine falcon of the day soared overhead. This bird is often referred to as the master of the sky and has been likened to that of a UFO, because it can just stop and hover in midair. It didn't take me long to be in awe, as it just blasted through the sky without hardly a beat of its wings. Unfortunately, the wind was coming in from the wrong direction and the rest of the day did not produce too many more hawks. Throughout the afternoon we **did** see another two peregrines cruise by, which was enough to make the trip more than worthwhile.

As we approached home, we saw a red-tailed hawk circling overhead. Most likely this was not a migrant, but instead a year round resident. We watched for awhile as it scanned for prey, as it will have to do most every day to ensure survival through a long, cold winter here on Long Island.

IT'S MY WORLD AND YOU'RE LIVING IN IT

VINNY SEGARRA

So I'm sitting on the R train, going to work at the Bittersweet World Headquarters the morning of the Yankee ticker tape parade and the train starts to get jam packed w/these so-called Yankee fans. You know them, they start following the hot team in town right before they clinch the playoff berth. Where the fuck are they in July with the real fans? I start seeing people from all walks of life, showing off their brand new caps, shirts, and jackets. You all make me sick. Am I a Yankee fan? Yes, have been for over 20 years, but I'm also a Met fan (if I had to choose between the two, it'd be the Yanks) but if you're a serious baseball fan, you'd either hate one/love the other, or simply root for another team, NOT BOTH. I hate baseball; it's a slow, boring sport, and like any other sport it's run by a bunch of empty suited, pigheaded, corporate assholes that don't give a fuck about us, the fans. I won't even get into talking about the players. I still love hockey, and football, basketball too, but you Yankee asshole fans conjure up memories of Ranger fans who jumped on their bandwagon in '94. You also remind me of the kids that Spag hates at Hardcore shows -- just little bandwagon jumpers in your temporary pride. I wish I could've taken a few of the "Yankee fans" out w/me when I fell over my drunken self, when the Yanks did clinch the series. You see, I was on probably my 12th beer, at Brent's annual Halloween bash in Vermont when the Yanks won it and in my jubilation (remember, I was a fan before your dad banged your mom and conceived your pathetic existence) fell on poor Emily. Now, if you know Emily, (Spag's lovely girlfriend) and you know me, it would take three Emily's to fit inside me, but luckily she didn't get hurt, maybe she is now, 'cause she was a kinda drunk and probably didn't feel it. If it weren't for Brent. His cool roommates, the city/island crew and the bands (Judas Iscariot, Swim Leon, Pacifier, The Last Crime, and Dawn In Pathos) the four-hour drive would've been a waste. The people up there, including the out of staters who attend Green Mountain College are fucking lame! They wore the worst costumes, including like 9 Princess Leias , 6 Crows , and some other fucking things I can't remember, and are no clue stuck up fools, THE WHOLE LOT OF YOU!. Lots of beer, no sleep, and no chicks taking their clothes off, like advertised (thanx Spag) I still had an amazing time, the bands ruled! And a keg of Woodpecker? Come on! What else can you ask for? Oh yeah, what did I go as for Halloween? "Beer drinker." So there. Next year, I'm going as Ron Jeremy. I'm going to show up naked with some equally naked chicks and do my thing right in the middle of the floor. So Clinton got reelected, boo-fucking hoo, obviously I'd rather see him get elected before that cadaver Dole, but this time around I avoided the polls. THAT'S RIGHT I DIDN'T FUCKING VOTE so before you call me an apathetic asshole, you can stick a 7 year old .22 caliber special in your mouth and kiss the back of your no-brain head goodbye. Who the fuck is there to vote for? True Clinton is the lesser of two evils, (the reason I voted for him in '92) but he is just another, conniving, out for the corporate rich fucks who are ruining the country. Sure, he has done some good things, but he has done a hell of a lot worse things too. Where are the alternate parties? We're all in a no win situation. You can bet I'm voting against that gutless turd, Giuliani, when his reelection try comes up. This "quality of life" bullshit is really getting on my nerves. Like drinking a beer in public is going to ruin someone's "quality of life." You can get more years in prison for selling some weed, then if you raped and slashed your girlfriend, pathetic. And what the fuck is it with the Star Wars thing? Do we need to rehash another thing from the '70's? Listen here, my Aunt Dolores took me to see it the first week it opened, it was still being advertised among the porno flicks (remember when the papers used to advertise pornos?) at the bottom of the page. So that makes me cooler than all of you. I do have to admit, NERF HERDER is the best band name I've heard in a long while. Getting back to sports, (and I'm hoping I'm REALLY pissing off the jackass that wrote in calling us jocks), if I hear another comment regarding the Jets. Nets, and Islanders, I'm going to make sure I slowly paralyze your silly ass! Just as I was getting sick of Epitaph they put out some killer fucking records, The Descendents new one sounds like it was recorded in '82 for SST, it's AMAZING, (check out the lyrics for "I'm the One", they're so true) The New Bomb Turks new one kicked my ass so hard, I'm still trying to sit down without pain, Los Angeles Dodger's own Scott Radinsky has a new band called PULLEY, if you liked his old band, TEN FOOT POLE, you'll love this, the new SNFU isn't bad either.

OTHER AWESOME RECORDS TO BUY INSTEAD OF WASTING YOUR MONEY ON STUPID INDIE POP SHIT DEPT. -The new GODFLESH, CANDY SNATCHERS, DEAD CAN DANCE, anything ESTRUS puts out, the new MAIN CD of remixes, if you like ambient, eclectic, (Einsturzende Neubauten, Whitehouse, etc.) then check out what the former members of LOOP are up to, it's pretty rad, especially if you like to trip on acid, (I don't, never want to either), FRONTIER TRUST are another band I can't stop listening too, they're from Nebraska, and take the country/punk thing to another level, totally kick-ass, and Another Planet Records have reissued one of my favorite records of all time, the classic *Wonderland* from AMERICAN STANDARD. I remember them from 10 years ago, playing with everyone from Warzone to Dag Nasty, the coolest bunch of guys you'll ever meet, I just wish they could've asked me to contribute to their liner notes, but I don't have any famous siblings, or play in a shitty major label band. I told Bill that I still had the flyer from the show I booked at Sundance with them, Supertouch, and Underdog at Sundance 7 years ago, but true to Bill's nature, he never called me when he said he would. If you see them around, ask them about the time I was lip synching the whole *No Control* album of Bad Religion, between their set and Supertouch somewhere in PA, in the summer of '90. I was wearing my "World Peace Tour 83" concert shirt from Iron Maiden, it was fun, and they don't make Emo bands like that anymore. Finally, *Homicide* is back on for a new year of intense television and of course it rules again. If you wanna reserve box seats for my weekly showing of the movie *Heat* on laserdisc, get in touch.

WHEN YOU'RE ON YOUR OWN

MVK

I have recently been to a couple of Metal shows in the New York area, and I have to say I was not prepared for what I saw. Apathy, just apathy, and no feeling. The bands go up and play their brand of harshness and get nothing in return. Metal fans are the most pathetic breed of human being I think I have ever seen. Now to qualify this whole statement, I tell all of you that before I listened to Hardcore I was a card carrying long haired, black wearing Death Metal freak. I was very happy with this existence, and as I do today, I try to do anything I can to perpetuate the scene and hopefully make it better. I think this was the feeling that most people in the scene at the time had, which is one of the reasons Metal was so big in the '80s and why there were at least two shows in any given week. It was much like the Hardcore scene of the day and the reason why the "crossover" movement became so large. So what the hell happened? Please don't tell me it was the door prices being too high, or you can't afford to buy a Cannibal Corpse shirt because it's too much money. Where did this anti-Metal or anti-Punk (depending on what you are a fan of) come from? Let's all face it, the current music known as Hardcore is in fact Metal, and Metal has lost its personality. Mercyful Fate played an absolutely amazing sold out show in New York City, Cannibal Corpse played a sorry ass show on Long Island. Why you ask? Pretty simple. As I see it, King Diamond is a personality -- you remember him and enjoy it when you do, thus the reason that MF is classic and sells out shows whenever they play. Cannibal Corpse is boring to watch, and there is nothing to remember of the gig, and the albums very similarly blend together with no except the new album, and that's because they have a new singer. I recently told someone I was excited to see CC because I had never seen them and I always liked seeing new bands. Well I was wrong. I did see them on The Bleeding tour. Tells you how good they were. I remember the first time I saw Obituary, Death, Fear Factory, Iron Maiden (in 1983 at the age of 11 with my dad), Dio (also with dad in 1984) and so on and so forth, but these newer bands just don't cut it live. No live act leads to no longevity, and that is what has happened to the scene. There are too many generic, boring bands and people have stopped caring. If you look closely you can start to see the same thing happening in Hardcore yet once again. This doesn't bother me so much, 'cause in Punk it happens once every three or four years; stay around long enough and you get used to it. I guess all in all, this is just a warning to the fans of both genres. First off, hating each other is more detrimental to your scenes than you can ever imagine. Secondly, don't rip off other bands that are popular. It might propel your band to the forefront for a while, but is ultimately destroying creativity and once again the scene. And stop asking for so much fuckin' money... do I really need to go into that? Just enjoy your scene and help support it. For some of us it is a life long task and we could all use a little help.

KAOS

BY PAUL

It's always sad to see the demise of a band, especially a band that was enjoyed by so many people...Long Islanders have seen final shows from amazing bands like Mind Over Matter and Neglect and now we have to add another band to that list. The **Warped Weeble Wobbles** played their final show at the PWAC on November 2nd and if I may say so...it was complete bedlam. It didn't hurt that the Weebles were playing with Madball and VOD...except that alot of their fans (myself included) missed part of their set because of the hundreds of people on line. When I finally got inside I saw the Weebles play all their goofball classics and so did a good 800 others. No sadness when they were finished, just smiles all around, you'll be missed by me at least. Of course the majority of the crowd was there for VOD (who should never play the PWAC again---500 people were turned away in my estimate.) Vision of Disorder's new self titled CD is what we've come to expect, intense metal-core with breakdowns and Tim twisting his voice from screaming to a growl to chanting---sick stuff, but a little bit too overproduced (slick as a Yanni album). I have heard rumors of **Inside** signing to Caroline, but I don't think it is true; Eddie has left the band and can now devote all his efforts into... **Clockwise**, continue to play regularly and from what I've heard their new bassist is excellent. They are rumored to have an upcoming split 7" with Inside on NYC's Bittersweet label, but the band would not confirm this...hang in there, new material will be forthcoming. **Irony of Lightfoot's** 7" is out now on WreckAge...surprisingly I found their recording to be a much tamer version of Milhouse -- all the intensity comes from the vocals...strange but live I have thought the same thing. **Milhouse** are the band to watch with new members Rachel formerly of SFA, Greg of Sleepasaurus, and Justin formerly of Figurehead, joining the core of Artie and Brian. They are playing shows everywhere it seems and are making the effort (that all Long Island bands should do) to play out of state as often as possible. We all know the great bands that are here....spread the word!!! **Sleepasaurus** recently have seemed

Bob of the Warped Weeble Wobbles struttin' his stuff

The pit during Warped Weeble Wobbles

to have made some musical changes and are incorporating more "emo-core" into their material and less pop-punk. Catch them live and see for yourself. **Silent Majority**...plays shows like crazy and has merchadise like no other, my wish for them is to your the USA with a bigger band and bring some recognition to LI -- here's a hint, get a good van! Christian from **Cleanser** has a record store at the PWAC and he has all that HC shit at decent prices. There is a 7" coming up on Elevator and a full length CD on None of the Above Records upcoming. **Tripface's** "This Foundation" 7" is out on Exit and is 4 songs of early '80's style HC. The songs are excellent but the recording quality is sort of dismal. Live, this band has an intensity that is not expressed in their recording, "Generic" is amazing, I wish this recording was. **Glassjaw** have a 7" coming out on Bittersweet, I'm not sure when, but this is something I'm really looking forward to. The Long Island bands to watch over the next several months are **Second Effort, Kill Your Idols,** and **The Striped Basstards**, three totally different styles but they all have that unique sound that spell Good Shit. **Second Effort** meshes the sounds of Clockwise, Milhouse, Serpico, and Halfman; I have never heard a band so heavily influenced by local bands sound so good, as they grow and add their own sound to their music they will see how far it will get them. **Kill You Idols** is unique in the sense that they are playing a style of music that noone has really heard since the 1980's this is old school and let no one tell you otherwise. When a band comes along and has the balls to play HC like they did when I was 14 and just going to CB's matinees I can't help but love it. I was shocked when I first heard their demo, I got a minute in and had to rewind, I couldn't believe it. I anxiously await recorded material...completely opposite from these bands is the **Striped Basstards**. These guys play melodic punk, but with a crunchier edge. They have started their own label,Traffic Violatin Records, and have a number of releases in the works, only a compilation involving themselves. That is something I love to see happen; if you totally love music, have the courage to start a label and put a record out. It is easy to do -- anyone out there who wants info on how and where to do a record/tape/CD cheaply, feel free to contact me.

Decoy *(2971 Bayside Ct., Wantagh, NY 11743).* Boombox (bad) quality, but good musically. HC with tempo changes, solid basslines and a female vocalist. Complete with breakdowns. Record for real and you've got a quality band here. Good first effort. (Cassette)

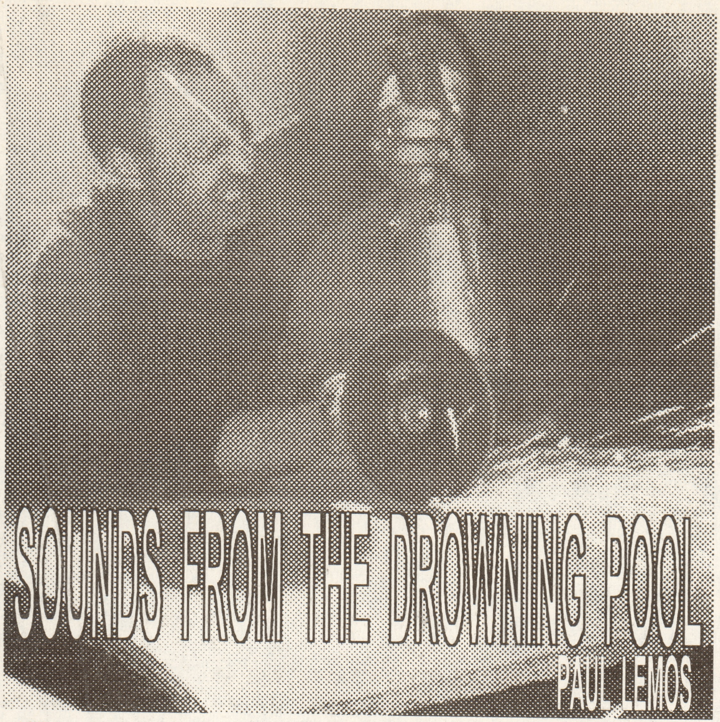
The Suave Swine *(1543 Lakeview Ave., Seaford, NY 11783).* Fast tempo Punk with clear vocals. I hear heavy Blanks 77 influences (minus the "oi's") a little too much guitar "wanking" but solid musicianship. Another band I wanna catch live, but whata name!? (Cassette)

Man Down Alone "Nevertheless" *(27 Nottingham Dr., Middle Island, NY 11953).* With a vocalist screeching in apparant agony and dismal lyrics, I hear a band trying very hard to be Neglect; but it doesn't work. Generic uninspiring music doesn't help either. (Cassette)

Cipher "Serial" *(259 W. Beach St., Long Beach, NY 11561).* A band of teenagers with an awesome quality recording, great vocalist that is exact to Zack of Rage Againts the Machine...hmm come to think of it this band is VERY similar to Rage...you judge. (Cassette)

Mauricula *(Pete 516/ 922-1030).* HardCore with steady musicianship and strong vocalist. Singer sounds sorta Rest in Peicesish at times, solid songs with breakdown parts. Another strong first effort. (Cassette)

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER @ aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave. E. Rockaway, NY 11518...



SOUNDS FROM THE DROWNING POOL

PAUL LEMOS

When things get so completely out of hand that there's barely time to breathe, eat, and sleep, and no time to hear other people's music, I know it's time for something new...This column has developed as a means of forcing my ass back on the couch to ***really*** *concentrate on one of my great pleasures; the music, some of which has piled up, collected dust, and remained unheard for months. (Indeed, there are piles of a few hundred CDs in my apartment that remain untouched...) The discs reviewed here cover a pretty wide musical range, and were chosen somewhat randomly. Most of them are fairly experimental (except for Laibach), and, as the title of the column suggests, all are linked by the somber nature of the respective artists' explorations. Although these reviews are all brief, my intention was to give you some sense of overall sound and "feel" of the whole, as opposed to dissecting specific tracks. Not having written since the days of* ***Op*** *magazine (from which* ***Option*** *would later develop), some ten years ago, I'm pretty rusty, so I hope you'll bear with me! Any suggestions and feedback are welcome...****P. Lemos***

Paul Schutze "Abysmal Evenings" *(Virgin UK, Kensalhaus, 553-579, Harrow Rd, London W10 4RH)*. This new release on Virgin UK marks Paul's 12th release within the past five or six years, but despite his prolific output, the quality of his music never disappoints. *Abysmal Evenings*, like much of Schutze's past work, is a very controlled and deliberate recording. Subtle percussion, tinkling bells, and drifting electronic piano motifs are interwoven into a hauntingly spare musical fabric, occasionally recalling Brian Eno's *On Land* and *Music For Airports*. Unlike those recordings, *Abysmal Evenings* is held together by the delicate cymbal work of a Jazz player. Schutze's recordings are some of my favorite because he creates beautifully dark musical spaces with such depth and precision. Locate this one if you can. (Try Other Music, NYC).

Laibach "Jesus Christ Superstar" *(Mute, 140 West 22nd St., New York, NY 10011)*. Laibach's early music was powerful and hugely influential. They were, in fact, one of the most creative and exciting groups in all of Europe. Sadly, with the success of "Life Is Life" and "Sympathy For the Devil" some years back, the group decided to pursue a career as a fascist novelty act, covering the Beatles' *Let It Be* in it's entirety, Edwin Star's *War*, and now *Jesus Christ Superstar*. A much as I once enjoyed Laibach, I find myself cringing as I listen to the new LP, which is little more than a radio friendly Rock release, replete with dull, Hip-Hop drum grooves and metallic guitars. The group's desire to capitalize on the current popularity of Industrial music, a genre they helped define, is understandable, but in doing so Laibach now appears to be a cheesy self parody. Instead of reinventing themselves as Swans did so effectively, Laibach has simply exaggerated their most novel characteristics, and in the process, has lost the essence that made them great.

The Sidewinder "Colonized" *(Virgin UK, Kensalhaus, 553-579, Harrow Rd, London, W10 4RH, England)*. The Sidewinder is the latest creation by the ever unpredictable duo of Kevin Martin and Justin Broderick (from God and Godflesh, respectively, and Techno-Animal, collectively). The emphasis here is on booming rhythm programs, overlain with a variety of hypnotic looped mantras. *Colonized* is raw and primal -- a sort of mutated Drums and Bass. These simplistic grooves don't vary much and are not intended to entertain, but rather to pulverize at high volume, like a well directed heart punch.

David Toop "Pink Noir" *(Virgin UK, Kensalhaus, 553-579, Harrow Rd, London, W10 4RH, England)*. *Pink Noir* is yet another sophisticated work by this British writer/musicologist and sound painter. Toop's music is a sort of electro-acoustic, fourth world Jazz. Pieces are often rhythmic, structured and melodic, but all elements are somewhat fractured. *Pink Noir* is comparable to works by Jon Hassell (who guests on one track), and Paul Schutze in its melding of electronics and Jazz, but unlike those artists, Toop's work is far less controlled and entirely unrestricted to any given genre. The CD is loaded with ideas; Toop presents fragmented electronic melodies, blistering free Jazz, traditional Asian music, and everything in between. This is a creation from an abstract musical mind that draws inspiration from cultures across the globe.

Steve Roach, Stephen Kent, Kenneth Newby "Halcyon Days" *(Fathom, 1 Harbor Dr., Suite 201, Sausalito, CA 94965)*. *Halcyon Days* is a mature, immaculately recorded work created by three masters who have woven a rich musical tapestry integrating sophisticated electronics and the most primitive of musical elements. Roach's elegant, understated electronics are propelled by tribal percussion and the ever present drone of the didgeridoo. Each of these soundscapes creates a surreal voyage into some deeply exotic civilization of the past. This is ambient music of the highest order, created by individuals who have worked in the genre for more than a decade, and easily surpasses their many recent imitators.

Paul Haslinger "World Without Rules" *(RGB/Fathom, 1 Harbor Dr., Suite 201, Suasalito, CA 94965)*. Haslinger has been around a long time lending his stellar talents as a keyboardist to groups like Tangerine Dream and Lightwave. On *World Without Rules*, his second solo release, Haslinger has created a set of pieces that cross many musical boundaries -- traditional Mid-Eastern voices are accompanied by Dub bass grooves and powerful polyrythms, Pieces range from the deeply exotic, fourth world Swing of the title track, to the subtle Acid Jazz of "Urban Source Code," which features Mark Isham's haunting trumpet. The sound here is dense, and at times overly busy, but the grooves are infectious, and one can't help being impressed by Haslinger's significant chops.

Arvo Part "Litany" *(ECM New Series/BMG,1133 Ave of the Americas, New York, NY 10036-6758)*. The long awaited follow-up to 1993's *Te Deum* is finally here and well worth the wait. It's been said that Part is "creating the most beautiful music in the world." His work is the most spiritually heartfelt that I have heard in many years. What is most fascinating about this music is its timelessness; these pieces could have been written hundreds of years ago. The depth of feeling in Part's work may be borne out of the rigors of existence under Communist rule during his life in Astonia (where he was born and had lived until moving to Berlin in 1980). *Litany* is as somber and austere as most ancient sacred music. This dark austerity is reinforced by complex choral arrangements and understated orchestration. Listeners of modern Ambient and Gothic music would find much in Part's work. Although it is surely Classical, it possesses depth and intricacy that are not found in most popular music. Other recommended artists in BMG's New Series are Gavin Bryars, David Darling, Kancheli, and Turr -- all of whom are taking Classical music into uncharted, otherworldly realms.

Axiom Dub "Mysteries of Creation" *(Axiom/Island, 400 Lafayette, 5th Fl, New York, NY 10003)*. The latest Bill Laswell project is a rich journey into the realms of Dub, not the cheesy electronic variety, but that which is inspired by the masters of the form, (Scientist, King Tubby, etc...who presented classics of the genre in Jamaica during the early '80s). Laswell, a truly great bass player, who understands the beauty and power of simplicity, places emphasis on a heavy bottom, reinforced by throbbing bass lines and echoing percussion. When these slow and slippery grooves kick in, this is as sensual as music gets. *Mysteries of Creation* presents an impressive array of Dub navigators, bringing the old school (Sly and Robbie, Dub Syndicate, Mad Professor) together with the new (Sub Dub, Techno-Animal, and DJ Spooky) to create one of the very best collections you're likely to find. Topping it off, Laswell himself appears on tracks with Material, Automaton (with bass heavyweight, Jah Wobble), and Ninji. Consider this an essential purchase.

Merzbow "Right Brain Audile (Music For Bondage Performance 2)" *(Extreme/Outside Music, 25 Defries St, Toronto, Ontario, M5A 3R4, Canada).* Although Japanese noise is pretty fashionable these days, it's important to realize that artists like Merzbow, and a handful of others, have been at it well over a decade. Strangely, within the past two years Merzbow has flooded the market with limited edition CD releases. Upon visiting Other Music, I often note three or four new items each month, most of which are the usual affair we've come to expect: Extreme aural torture, consisting of relentless feedback, and distorted looped samples, all recorded at the highest possible volume levels. Although I have enjoyed Merzbow's ferocity and purity of vision, I am bored with the overall sameness and the lack of dimension of his releases. That's why *Right Brain Audile* is such a pleasant surprise -- here Masami Akita (Merzbow) moves beyond simple undynamic assault, into subtler areas of experimentation. Sure, there's still a strong dose of white hot noise, but much of the CD explores more textural, darker areas, built on ever changing combinations of electro-acoustic processing, looped rhythms, and droning electronics. *Right Brain Audile* is one of Merzbow's more creatively daring projects, as it should be, for the Extreme label releases experimental music of the highest quality. Their diverse catalog includes a wide variety of new music that is definitely worth investigating. (If you seek a Merzbow classic, look out for the new *Age of 369* which will be issued by Extreme in the new year).

Final "Final.2." *(Sentrax/Rawkus, 65 Reade St., Suite 2B, New York, NY 10007).* Justin Broderick, possessor of one of the heaviest and bleakest guitar sounds around, is known mainly for his work with Godflesh and more recently, the fascinating Techno-Animal. Final, Broderick's ambient project, presents a very different and considerably gentler side of his music. Of the nine untitled pieces, recorded between 1993 and 1995, the most successful are those featuring subtle electronic washes and delicate keyboard motifs, reminiscent of music by artists such as Cluster, Tim Story, and Roger Eno. "#9" remains almost inaudible for the first seven of its 21 minutes, but gradually develops into a droning wave of fear, worthy of your patience. Overall, *Final.2.* is an engaging sketch book of ideas by a musician who is constantly expanding his sonic pallet.

Louis Andriessen "De Materie" *(Nonesuch/Elektra, 75 Rockefeller Plaza, 11th Fl, New York, NY 10019).* Like Gorecki, Reich, and Kancheli, Andriessen is a Classical composer who constantly challenges the conventions of the genre. *De Materie* consists of four extended sessions on two discs, and is definitely not for traditionalists. Jarring hammered percussion and piano accent the manic dissonance of Andriessen's warped orchestral Swing Jazz, while a choir of eight voices is woven into this complex piece -- and this is only section one. Other sections retain this level of intensity, as new themes develop and new instrumental combinations evolve. The clamor of sections one and three is offset by the dissonant austerity of sections two and four, each of which illustrates a very different facet of Andriessen's compostional skill and vison. *De Materie* is an exciting piece that will challenge anyone interested in truly **new** music.

John Cale "The Island Years" *(Island, 400 Lafayette, 5th Fl,New York, NY 10003).* It's sad that Lou Reed receives most of the artistic credit for the Velvet Underground's pioneering early work, because Cale was the true genius of that group and has maintained a level of creativity unparalleled by most artists who have been in the game for 30 years. As a solo artist, Cale has developed his own perverse musical vocabulary, bringing together his love of saccharine melodies, avant-Classical music, and the powerful poetry and vision of fellow Welshman, Dylan Thomas. Although the glistening elegance of *Paris 1919* is considered his crowning achievement, the music captured on this indispensable collection is his most vigorous and memorable. *The Island Years* consists of Cale's recorded output from 1974-1975 (*Fear*, *Slow Dazzle*, and *Helen of Troy*, along with a few unreleased gems), during which time he worked with some of the most creative musicians around: Brian Eno, Chris Spedding, and Phil Manzanera. *Fear* and *Slow Dazzle* move from the stirring pop melodies of "Emily" and "I'm Not the Loving Kind" to the maniacal shriek of "Gun" and "Fear Is A Man's Best Friend." But *Helen of Troy*, Cale's final Island release, reveals an artist splitting at the seams. The relentless dementia of this recording was unnerving in 1975 when it came out, and is still powerful today. Despite the very dark tone of this release, Cale managed to slip in perhaps his richest ballad to date, "I Keep A Close Watch." I must admit that I am highly biased since these three albums (now on two CDs) have been some of my absolute favorites since their initial release. John Cale is one of a small handful of artists who is as comfortable composing complex Classical scores as he is donning a ski mask on stage and screaming his fucking lungs out.

Diamanda Galas "Schrei" *(Mute, 140 West 22nd St.,New York, NY 10011).* Some believe Diamanda to be an artist if the highest order, while her detractors condemn her as a pretentious bag of wind...And an icy wind it is. Fifteen years ago Galas spewed forth her stunning debut, *Litanies of Satan*, featuring the demonic hysteria of the classic "Wild Women With Steak Knives." This recording was truly frightening in its day and employed all of Diamanda's trademark vocal techniques: The extended "banshee howl," the "low devil voice," the "tongue-on-soft pallet devil sputter," etc... Releases that followed integrated electronics and vocal effects, refining her basic approach and focusing on the topic of AIDs as the plague of the modern age. *Schrei*, Galas's newest solo vocal release, is unfortunately more of the same, but it's not very shocking anymore. Interestingly enough, Galas has received several grants and has been absorbed into the world of Downtown academia. Why, she even performed at Carnegie Hall recently. There's no doubt that live, she presents a striking image, particularly when covered in blood, which she often is. The intensity of her performance is the key to her present success. But as a recording artist Diamanda has, in fact, regressed -- Her recent releases are not nearly inventive as those issued earlier in her career. Personally I would love to hear her voice integrated with other instruments, in an electronic or Modern Classical context.

Utterance Tongue *(C/Z, 4756 U. Village Pl, NE #469, Seattle, WA 98105).* C/Z, one of the original Seattle labels has long been associated with aggressive guitar driven music, but has recently delved into the avant garde, signing groups like Moonshake, and the superb, Pram. Utterance Tongue is a real surprise and about as far from the mainstream as C/Z is likely to get. These 26 tracks are loaded with ideas; melding hammered metals, processed acoustic sounds, and dissonant electronics. The group easily moves from improvisational darkness to fragmented song structures, occasionally reminding me of Nurse With Wound, crossed with a bit of Negative Land's silliness.

Lisa Germano "Excerpts From A Love Circus" *(4AD/Warner, 3300 Warner Blvd., Burbank, CA 91505).* While not as bleak as *Geek the Girl*, Lisa Germano's new release, *...Love Circus* is hardly uplifting, but retains the same intimacy and quirky instrumentation that made that LP so successful. Most of the songs here are, once again, personal reflections on abuse, neurosis, and depression, but the musical arrangements often possess a warm Country feel that somewhat contradicts that lyrical tone. Lisa's flat, tired vocals, her dissonant acoustic strumming and inventive violin playing are captured with all the rough edges intact, in unpolished, home studio splendor, giving the songs a certain vulnerability, as if we are hearing the artists in the raw. Some may find Germano's work contrived and terribly self-absorbed, but I deeply enjoy the fragile beauty of her songs. Imagine a combination of Nico and Liz Phair, and you'll get the picture.

Write to Paul Lemos at 54 Locust St., Massapequa, NY 11758.

Audio Reviews

81 Mulberry "No One Left To Go" *(Pleather, POB 3572, Chapel Hill, NC 27515).* Real good Indie Rock from these guys, not to be confused with 81 Mulberry Street who sound like Pearl Jam (I almost bought some of their records accidently, luckily I was able to listen to them B4). On their second album, 81 have more of a Sonic Youth feel as they mellowed out a little bit. Recommended for those into the Touch and Go/Slint like stuff. Also recommended is their first CD (which is a bit heavier), *Drive Shaft To Culdesac*.(CD)-**Mr. Noiz**

Abhinanda "Senseless" *(Desperate Fight, POB 146546, Chicago, IL 60614).* Desperate Fight Records are originally from Sweden, as are all the bands on the label. Victory has been nice enough to import this label and distribute it at domestic prices. Abhinanda is by far the gem of this label. Straight Edge ala Snapcase meets Integrity. This was recorded in 1994 but that doesn't make it old, there are some things that age with grace. This is by far one of the bands that Victory should look into signing, I think it would do wonders. If you're one of those people that didn't buy this because you'd never heard of them or their label, I have only one thing to say. YOU STUPID LITTLE FUCK! Own this now and pray that they release something else. They are also on the *Straight Edge As Fuck* compilation with the most well known band from this label, Doughnuts.(CD)-**Myk**

The Automatics *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330).* This is fuckin' great straight forward Punk Rock to pogo to till the end. Something about the recording gives this cool echo sound, making it sound fuckin' fun. Yeah, that's it, fast fun pogo Punk like the Queers used to be. Fuckin' love it. Go buy this now!(CD)-**Spag**

Beta Minus Mechanic "69 Camaro" *(Crisis, POB 5232, Huntington Beach, CA 92615).* Crisis is the Post-Hardcore label that Revelation started a few years back, and they have started it back up with a couple of new 7"s. BMM features a female singer and three songs on this release. Originality isn't in the hottest commodity here, but the music is really good. The reason I say it isn't very original is because musically every song reminds me of some other band. Ina's voice is absolutely amazing though, which is usually one of my complaints about girl singers. This is a great record, very mellow and enjoyable. I'd recommend owning it.(7")-**Myk**

Biohazard "Mata Leao" *(Warner Bros., uh huh...).* This is the pre Rob Helmet, three piece recording and I have to say, they should have waited to be a four piece again. This album is one dimensional and dull. Evan just doesn't have the voice he once did, and it misses Bobby's bite. The song writing, musically not lyrically, is lacking and often sounds as if it might have been ripped off from other bands. This is better than their last two albums, but that really isn't a compliment.(CD)-**Myk**

Blanks 77 "Killer Blanks" *(Radical, 77 Bleecker St., Suite C2-21, New York, NY 10012).* Killer moving artwork on the package. Punk sounding numbers. You know these guys by now -- they're everywhere. Record for anyone and play fast Punk Rock for all the trendy little "part time" squatters in NY. Funny, but it was like 20 degrees last night in NY and all the squatters were not on St. Mark's. Oh well, this record is pretty good.(CD)-**Spag**

Bleed "Hot-Rod Racer" *(Soda Jerk, POB 4056, Boulder, CO 80306).* Holy shit, Spag run out and get this right now! Unlike the idea the name "Bleed" bestows on a person, this is 100% booze, broads, and hot rods music, right down to the gas pump at the beginning of the second song. This shit is fierce and I can't stop listening. It's the Punk Rock Frankie Valli (or insert any '50s super singer, he came to mind first). Right up there with the Reverend Horton Heat, except Bleed is a little more abrasive. Fuckin' get this now.(7")-**Myk**

Bodyjar "Rimshot!" *(Revelation, POB 5232, Huntington Beach, CA 92615-5232).* Poppy Hardcore, with all the tricks (ala pick scrapes and quick build-ups) and harmonized vocals. These guys are from Australia. Some of this is really radio friendly, but one song has a two line guitar harmony like Iron Maiden.(CD)-**Mr.Noiz**

Boris the Sprinkler "End of the Century" *(Clearview, 2157 Pueblo Drive, Garland, TX 75040).* Boris here, doing the fifth installment of covering an entire Ramones' albums. The Mr. T Experience is doing the fourth, *Road to Ruin*; it should be out any time soon now. As far as this record goes, it's great. It's the Ramones songs with Rev Norb's balls. Best thing about this series is these are becoming serious collectable records, so buy it as soon as you can.(LP)-**Spag**

Boy's Life "Departures and Landfalls" *(Headhunter, 4901-906 Morena Blvd., San Diego, CA 92117-3432).* I really liked their first release on Crank, and I like this one too. This album is mellow in that Slint sort of way, with real quiet parts. Glad to see that Headhunter has put this release out.(Cassette)-**Mr. Noiz**

The Braineaters *(Super Electro, POB 20401, Seattle, WA 98102).* This is a re-issue of a release from '79 (according to the press notes "because it's our fave Vancouver punk record") that contained members of DOA and the K-Tels. Wigged out vampires from outer space garagy stuff that comes in a reconstruction of the original package, which was a silk screened manila envelope with poster. Another one of those really cool things I got for free that I probably wouldn't even have known about. Five songs, thank you very much.(7")-**Rich**

Brutal Truth "Kill Tren Suicide" *(Relapse, POB 251, Millersville, PA 17551).* Some bands start off great and slow down, some bands start off and never get better or worse, and then there's bands like Brutal Truth that improve so much you check to see if is the same band members. This disk is meaty, heavy, bass heavy, fast as hell, and who would believe this was Kevin Sharp on vocals? BT is a hundred times better since they left Earache -- a connection? I don't know, but whatever it is they did they have made it to the next level in the Grind field. A top notch release from this NYC power house.(CD)-**Myk**

Buck Wild "Beat Me Silly" *(Lobster, POB 1473, Santa Barbara, CA 93102).* Okay, I admit it, I got suckered with that "Members of Lag Wagon" sticker. But I'm kind of glad, because this is a hundred times better than *Hoss*. I think the real songs for *Hoss* ended up on this disk and vice versa. Typical Fat Wreck type Pop Punk, with really bright artwork, and lyrics written on notebook paper for the photo. This is about as much NOFX clone as conceivably possible, but these guys are one of the better rip offs.(CD)-**Myk**

Cars Get Crushed "Blue And West" *(Goldenrod, 3770 Tansy St., San Diego, CA 92121).* These guys remind me of Garden Variety in their later stage (but not as good, sorry CGC but they were really good), so if you like GV you should get this. *Blue and West* is a moody album. The vocals are some what mellow even when the music picks up to a more tanked up n' torrid

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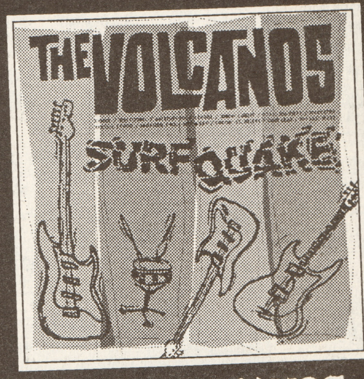
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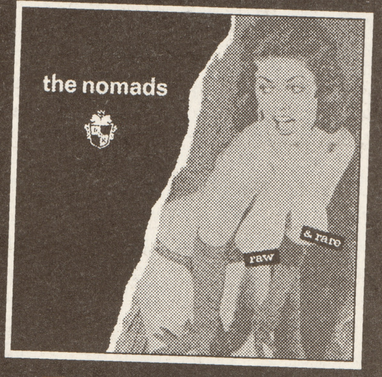
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chaotic feel. I like this.(CD)-**Mr. Noiz**

Chinchilla *(Crisis, POB 5232, Huntington Beach, CA 92615).* The first song is "Little King," and this is probably the worst piece of shit that Revelation has ever put out. It's like college alterna-folk being listened to on a cassette that is all stretched out. Oh, and next time you put crap like this out, make sure you put the record speed on the label, 'cause it ain't much better at the correct speed. The second side sounds like an Alanis Moreupset demo. This is crap.(7")-**Myk**

Chokebore "A Taste For Bitters" *(Amphetamine Reptile, 2645 Nicollet Ave. South, Minneapolis, MN 55408).* Chokebore's '95 release *Anything Near Water* excited me more then a *[censored by Rich]*! Now in '96 this superb group returns with *A Taste For Bitters* which happens to be equally as magnificent as their last effort. Once again Chokebore's noisy yet melodic Post-Hardcore vibe remains intact. As usual, many tracks like "One Easy," and "Ghost," start off very slow in tempo and then as the song progresses into the chorus part the band's riveting guitar harmonics, chords and crashing drums make their presence known. These buildups are quite enjoyable being that Chokebore has a tendency to surprise you by injecting groovy noise and thunder when you least expect it. Surprises can be cool! The lads stick to a sleepy non-sonic approach on "Day Of Nothing" which features echoing, Pink Floydish vocals and acoustic guitar parts that are mysterious in nature. Luckily, vocalist/guitarist Troy Bruno Von Balthazer's voice takes flight throughout the whole disc thanks to his gripping, free flowing voice which ranges from deep to an exotic Sinead O'Connor type of singing which is very unique and cool. In fact, I think Troy possesses one of the best throats in indie land. This is yet another great effort from Chokebore. My pick of the ish. A+(CD)-**Alex**

Cletus "Grease, Grits, and Gravy" *(Johann's Face, POB 479-164, Chicago, IL 60647).* I love this fuckin' band. Snotty, whiny, Pop Punk that you can't help boppin' to. Still reminds me of a slowed down Ramones set. It's hard to find a band these days that put back to back quality releases out, but Cletus is one of them. Actually, such is the label Johann's Face. Check out both -- you will not be disappointed.(CD)-**Myk**

Crown of Thornz "Mentally Vexed" *(Another Planet, 740 Broadway, New York, NY 10003).* Well, this is a hell of a second offering. Blows the first CD away. This is tight, and they have gotten rid of all the silly vocal effects. Although it is reminiscent of other NYC bands, the musicianship carries this band leaps and bounds. The gang vocals are a nice flashback touch and definitely make me forget my age. The feeling is there, and so is the power. I don't think I need to say what type of crown this appeals to, so I won't. This is just a really meaty disk and does belong in the collection. If they're this good live I foresee a lot of broken skulls.(CD)-**Myk**

Danzig "blackacidevil" *(Hollywood, 69 Mickey Mouse Blvd, Anal Sex Valley, CA 00001).* I never gave a shit about The Misfits and/or Glen Danzig. It's safe to say that I never owned any album with Glen on it...until now. My curiosity was peaked when I heard that Tommy Victor (Prong) just joined Glen in his fight to become... **Industrial**. Well, third rate Industrial that is. It's almost laughable. Fuck! It **is** laughable. This joins the ranks of Vortex, the wannabe Industrial trio w/ the singer from Ratt. Glen is better off if he pursued a career with the WWF with the rest of the 'roid-heads.(CD)-**Baz Turd**

Descendents "Everything Sucks" *(Epitaph, 2798 Sunset Blvd., Los Angeles, CA 90026).* Cali-Punk legends the Descendents are back in '96 with a scorching CD that totally pummels the other Punk competitors out there like the Spring Offs and the Day Greens. There's never on dull moment on these 15 tracks thanks to a megadose of blood boiling three chord progressions, in your face lyrics, and way cool rhythm section antics that will make you bang your head against the stereo speaker. On songs like "I'm The One" and "When I Get Old" the Descendents utilize a more melodic approach in their songwriting, obviously found in the catchy choruses and infectious harmonies. On tracks such as "Coffee Mug" and "Everything Sucks" the band exposes their angrier, faster tempo, noisier guitar side which will melt all the wax in your ears. Vocalist Milo Aukerman's throat revolves around two worlds; the land of melodic, middle range vocal treatment and the land of raging screams, proving diversity in the vox department never hurts. Altogether, this release is one of the best punk discs I've ever heard this year. If you don't buy this, you're probably saving up money to join Columbia House. Cha-ching$.(CD)-**Alex**

Devo "Adventures of the Smart Patrol" *(Discovery, 2034 Broadway, Santa Monica, CA 90404).* DEVO! Yes, new Devo, I can't believe it. Between this and the two songs on the *Supercop* soundtrack I'm ready to go jerk! Three new songs, plus five classic songs and two guest appearances make up this soundtrack for the new Devo video game of the same name. I haven't played it yet, but if it's half as good as the new songs it's totally amazing. De-evolution is upon us and the spuds will yet rule the world, and if you don't get this you're just another pawn in the machine and don't deserve this great experience anyway.(CD)-**Myk**

Dig "Defenders Of the Universe" *(Radioactive, no address given, where is it?).* I dig Dig! Why do I dig Dig? Well, this band belts out some really dreamy, guitar heavy tunes that are comprised of mind boggling riffs, powerful vocals and innovative ideas that spark up this 12 track monster. On Dig's second full-length release the band lays down some swift power chord grooves on songs like "Whose Side You On" and "Electric Cord" for that adrenaline rush. On other songs like "Mood Elevator," Dig utilizes an echoing Dub guitar riff that blends in perfectly with drifting distortion, and vocalist/guitarist Scott Hackwith's emotional, middle range delivery all merge together to create one sonic orgasm. There is never a dull moment on this disc! Why? Well, you can also include some interesting lyrics that deal with issues like drug addiction, vengeance in sour relationships, and the silliness of game shows... and of course the group's three guitar assault that can create a very full sound. Buy this! A+(CD)-**Alex**

Digger "Geek Love" *(Hopeless, POB 7495, Van Nuys, CA 91409).* Fast tempo, melodic, oohs and aahs. Power Pop Punk done very well. Yeah, yeah, yeah...you know.(7")-**Spag**

Dog Eat Dog "Play Games" *(Roadrunner, 536 Broadway, New York, NY 10012).* More tracks from the Hip-Hop Hardcore clan of New York. I didn't think they were good when their debut EP came out and they played dinky clubs in Manhattan. Now that they're huge in Europe and on MTV, playing festivals and having special guests on the album, I still don't give a shit. It's pretty uninteresting, little less metallic than Rage or Downset. You get the idea, not real recommended. PS: If this is the best Dio can do he should just fuckin' retire.(CD)-**Myk**

Downset "Do We Speak A Dead Language" *(Mercury... Do you really need the address?).* My motto is,"If you are going to rip someone off...at least do it as well as the original band." For example, I love the first two Trouble records even though they rip off the first four Black Sabbath records. I can be very forgiving when generic music is executed flawlessly, which is why I liked the first Downset record. Even though they ripped off Rage Against The Machine, I thought they were almost as good at that same style. However, two years later RATM released a record superior to their original, and Downset released a record that is average. It **is** heavy, it grooves, the rapping/screaming is decent. In 1996 it takes much more than that to impress a person who hears Biohazard clones rehearsing in every other garage on Long Island. By the way, where we live is called Long Island, not Strong Island. If you like this style of music, you support great local bands like Destroyed By Anger and let the extremely average Downset get dropped.(CD)-**Mr. Hymson**

Dragstrip "Reaction Time" *(Shredder, 75 Plum Lane #3, San Rafael, CA 94901).* Oh yeah, reverb up the ass, the clean sound of guitar strings being plucked, the feel of nitrous in your hotrod, and the open road

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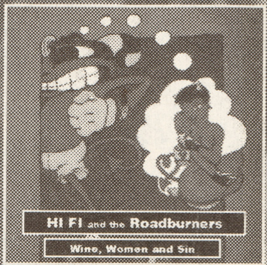
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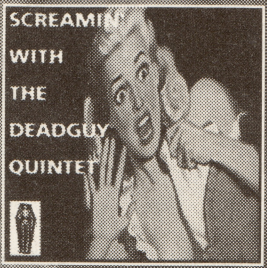
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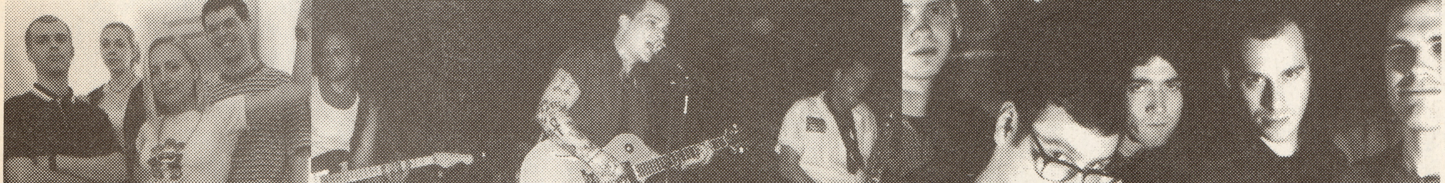

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being plucked, the feel of nitrous in your hotrod, and the open road waiting for you to speed on. It's the little things in life I can appreciate. This is an instrumentals cover record. The CD ends with a version of Link Wray's "Jack the Ripper." Fuckin' great.(CD)-**Spag**

Earth Crisis "Gomorrah's Season Ends" *(Victory, POB 146546, Chicago, IL 60614)*. In the '80's this would have been called Death Metal, so what the fuck happened? This is Hardcore? Where's the Punk? Just because a band is vegan doesn't make them hardcore. On that note, what's up with being on MTV? Yeah, these media hogs are DIY... anyone who believes that is just a dressed up Generation X'er anyway. I don't much care for this -- the songs are too long and the vocals are totally undiscernible. These guys have ventured into the Bloodlet realm of being, and just don't have the background to keep it going. This is 2nd rate Metal and 4th rate Hardcore. I wish they would make up their minds cause I'm sure they could do a great version of one or the other.(CD)-**Myk**

Endless *(Write to: 347 Grove St. McKees Rocks, PA 15136)*. A cynic might say, "Do we really need another Groove Metal/Hardcore band?" However, that cynic would miss the listening pleasure of Endless. While listening to Endless certain other bands **do** come to mind; Biohazard, Sick Of It All, Pro-Pain, and Machine Head could all sue Endless for plagiarism...and win. However, it must be said that Endless is almost as good at this style as the originators. The top notch execution and production make this a welcome addition to any Pantera fan's collection. This band is from Pittsburgh and is living proof that the influence of NYHC extends way beyond the tri-state area.(Cassette)-**Mr. Hymson**

Endpoint "If The Spirits Are Willing" *(Doghouse, POB 8946, Toledo, OH 43623)*. Do not mistake this as new Endpoint -- it's not. It's actually the hard to get first record, and in my opinion, their best. This is the heaviest of their releases, and Rob had not yet gotten the wimpy Emo vocals of later releases. Quality song writing with highly intelligent lyrics. A forefather of the Emo scene of today.(CD)-**Myk**

Endpoint "Catharsis" *(Doghouse, POB 8946, Toledo, OH 43623)*. The 2nd in the Endpoint reissue series. The revamped cover is a letdown, especially 'cause I have the original on vinyl, but that's the only problem. The sound quality is way beyond compare and there is a great new set of liner notes. This is the album that broke this band huge. If you're not familiar with Endpoint or the early '90's Hardcore evolution, check out this release.(CD)-**Myk**

Exit 13 "Smoking Songs" *(Relapse, POB 251, Millersville, PA 17551)*. Grindcore act Exit 13 has totally shocked me in a good way with this 13 song disc that features no blast parts, double kick drumming or noisy mayhem. Instead, the gang must have come across a few ounces of Panama Red, smoking it all up and then all stoned out they decide to change their sound altogether. The end result is *Smoking Songs* which features piano, trumpets, saxophones and an overall 1940's lounge motif which covers this whole disc. The ultimate highlight are the lyrics which all revolve around one issue; Marijuana. With song titles like "When I Get Low, I Get High," "Hempcake," and "Sweet Marijuana Brown" you can definitely tell the members of this group never tinkered around in a Straight-Edge Hardcore band. Vocals are sung in a whimsical, Louis Armstrong type of way on some tracks, creating a definitely nostalgic feel. Exit 13 even incorporate female vox on certain songs who reminds me a little of Ella Fitzgerald. Yes, this is music even Grandma can appreciate but she'll probably hate the lyrics unless her eyes are red and she smells like reefer.B+(CD)-**Alex**

Exit-13 featuring Bliss Blood "Smoking Songs" *(Relapse, POB 251, Millersville, PA 17551)*. Who's fuckin' brain child is this? This is the best thing since Louis Armstrong picked up a horn. Exit-13 doing covers of Swing classics (and yes, they are true covers, not metal covers) with underground legend Bliss Blood doing vocals all about smoking dope. This is the concept album of the year. I love it. You know what's worse? My parents are gonna love this! Hey everybody, this is the music to throw on during that dreaded Christmas dinner! It just doesn't get any better than this.(CD)-**Myk**

Far "Tin Cans With Strings To You" *(Epic, 550 Madison Ave., New York, NY 10022-3211)*. I wound up buying this release at a local new and used CD shop and all I can say is the $5.99 that I plopped down on the counter was definitely worth it. Just because Far are on a major label don't let this fool you; this band is not an "Alterna-Puke" outfit who has potential to give the editors at *Spin* magazine a woody! Basically, Far excel thanks to a very raw, guitar harmonic oriented sound that strongly resembles Quicksand while the moody, angst ridden vocals and mellow to sonic/ sonic to mellow song structures resemble Sunny Day Real Estate. Far seem to borrow some elements from the above mentioned bands while still maintaining a vibe that is clearly their own. Songs like "Love American Style" and "Cut-Out" find the band in top form. A couple of tracks like "Sorrow's End" drift off into valium territory due to some slow moving airy guitars and tempos, and ultra-melodic vocals. The mellow stuff almost has a dreamy, psychedelic effect to it. Overall, ignoring the major label logo on this disc after a good listen will maybe help you dig this kick-ass effort if you are the type who is prejudice towards bands who sound indie on a major label. A-(CD)-**Alex**

Fastbreak "Don't Stop Trying" *(Third Party, 21 Nancy Lane, Amherst, NY 14228)*. What a complete and utter rip off. There is nothing original about this; as a matter of fact, it's so stolen that the bands Fastbreak stole their material from was ripped off in the first place. Let's see, the back cover is stolen from the front cover of the Up Front *Spirit* album, as is the logo. The cover is a Chain of Strength thief job -- except they use red ink. How daring. The photo pose on the front cover is circa '83 Judas Priest, and the inside "lyrics poster" is from a Gorilla Biscuits 7". Need I go any further? If this is CT Hardcore I ain't never goin' back. PS: I'm being kind not going into the music they stole.(7")-**Myk**

Field Day "Big Wheels" *(Cargo Canada; Write Field Day, POB 32056, Calgary, Alberta, Canada T2T 5X6)*. Fast uptempoed Punk Rock ala Big Drill Car. Another band with the pop Cali sound. Very melodic. Decent.(CD)-**Spag**

Filthboy *(1616 McFarland Rd, Dormont, PA 15216)*. I've heard of bands that claim to be a cross between Industrial and Death Metal, but most are unable to successfully straddle that fence. Most of these bands are pure Death Metal with samples thrown in. Filthboy is the exception to this rule. Filthboy sound like a cross between Bile, Godflesh, and Pitchshifter. However, there is a twist to this seemingly normal hybrid. The guitar sound is similar to Entombed (i.e., the Swedish Death Metal guitar sound). To further separate Filthboy from the pack, the vocals are not over the top screaming. The singer seems to let a little NIN and M. Manson influence creep into his delivery. Overall, a unique and extreme band that will impress any fan of Death Metal or extreme guitar driven Industrial.(Cassette)-**Mr. Hymson**

Firewater "Get Off The Cross (We Need The Wood For The Fire)" *(Jetset, Radio City Station, 67 Vestry St., Suite #5C, New York, NY 10013)*. Featuring Tod A. (Cop Shoot Cop), Duane Denison (Jesus Lizard), Yuval Gabay (Soul Coughing), "Jungle" Jim Kimball (Mule/Laughing Hyenas) and other notable musicians, Firewater sounds like a Rock-n-Roll band from Tel-Aviv. How can't someone like a band with song titles as "Balalaika, "The Drunken Jew," and "When I Burn This Place Down"? The second track, "Bourbon & Division", is my favorite. It almost sounds like a Bar Mitzvah jam with Tod's trademark gravel-like vocal delivery. The chemistry between the musicians on this album is excellent and each part that's played complements the next. Firewater was formed by Tod, who basically wrote most of the music. While most of it is very different from Cop Shoot Cop, a few songs like "Refinery" and "Some Strange Reaction" could have easily fit on a Cop album. It's good to hear Tod again after the unfortunate and ugly breakup of his last band. Whenever I put on this album and hear Tod's vocals, it's like being

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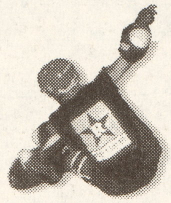

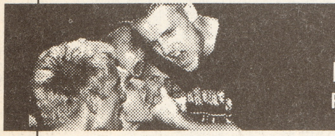

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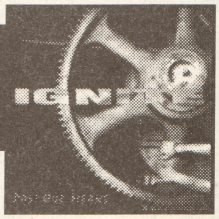
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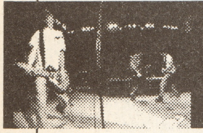

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Fishbone "Fishbone 101: Nuttasaurusmeg Fossil Fuelin the Fonkay" *(Columbia/Sony, 550 Madison Ave., New York, NY 10022-3211).* I'd never thought there'd be the day I could ever review a Fishbone record again after they were one of my favorite fuckin' bands as a young punk rocker. Fishbone became nothing but shit -- don't they realize this? Just listen to this 2-disc comp of their early demos, outtakes, and greatest hits -- it's fuckin' amazing. The 'Bone is resurrected with this comp. If they still only sounded like this.... Disc 2 contains demo tracks to songs like "Skankin' to the Beat," "Lyin' Ass Bitch," "Alcoholic," and the famous "Fishbone Is Red Hot" chant song. The only thing missing is the song "Jamaica Ska," a Byron Lee song which they play in the movie *Back to the Beach*. Another is Fishbone used to do a Fat Albert cover that segwayed "Fat Chicks into Cholly." It would have been nice to hear that again. Disc 1 is a collection of some of their best hits, "Cholly," "Ma and Pa," "Party at Ground Zero," and a newer song, "Unyielding Conditioning" which is the last good song they've written. Maybe with the release of *Fishbone 101* Angelo and the boys will remember the true Fishbone experience and drop this nutmeg bullshit.(Double CD)-**Spag**

Furious George "Goes Ape!" *(Lookout, POB 11374, Berkeley, CA 97412).* Well, after my first listen to the *Maximum RNR* 7" I knew Mr. Tabb was going to write some really deep lyrics. "Betty Crocker Punk Rocker" is a prime example of his creative writing skills. Dee Dee Ramone is a special guest, and I'll bet Tabb had multiple orgasms over this. Funny, but I hardly hear Dee Dee -- oh well. This is Punk Rock, really simple and powerful; I like it even though it's silly lyrically and as generic as it gets. Go see them live; they're pretty good. Also check out the new single, "Pumpkinhead." It's a split with Stanley.**(CD)-Spag**

Godflesh "Songs Of Love And Hate" *(Earache, Suite 915, 295 Lafayette St., New York, NY 10012).* For me, though the last few Godflesh releases have been respectable, I've felt that the band's trips to different musical wells were somewhat lacking -- *Songs Of Love And Hate* changes all that. The best Godflesh record since *Streetcleaner*, *Songs...* is a dense, thumping, malignant, and ultimately satisfying recording, combining the best elements of Swans-like collision, dance music (the break in "Sterile Prophet"), and audio induced hypnotics through better electronics. I'm so awed and damaged after listening to this thing that words won't do it justice. Godflesh deserves your money.(CD)-**Rich**

Godflesh "Songs Of Love And Hate" *(Earache, Suite 915, 295 Lafayette St., New York, NY 10012).* The best Godflesh album to date.(CD)-**Baz Turd**

The Grey Spikes "Thunderation" *(Demolition Derby, Tervuusesteenwerg 1H, 1820 Perk, Belgium).* Shit, these guys (what's up Tony?!) have been around, doin' things on their own terms for about five years that I know of. These four songs are fast, melodic, and garagy, which seems to be the sound the band's immersed in these days, and they wear it well. Garage enthusiasts can add a star.(7")-**Rich**

Groovie Ghoulies "Appetite For Adrenochrome" *(Lookout, POB 11374, Berkeley, CA 94712).* One of the two LPs Lookout re-issued from these monster pop rockers. The Groovie are uptempo Pop Punk with most songs being ghoulish in some way. They're fuckin' great and I am happy Lookout re-issued this one cause I was missing it. The other re-issued LP is called *Born In the Basement*. Check them both out.(CD)-**Spag**

Guitar Wolf "Missile Me!" *(Matador, 676 Broadway, New York, NY 10012).* Fuckin' Japan! Teengenerate comes to mind instantly. Saw these fucks at CB's and they were great. Sloppy, drunk, and rude. This record sounds like it was recorded in a tunnel with the mics a mile away. Really sloppy Punk Rock. If you love Teengenerate or Supersnazz, you already love Guitar Wolf and should be excited this is out on an American label.(CD)-**Spag**

Guzzard "The Alienation Index Survey" *(Amphetamine Reptile, 2645 1st Ave S., Minneapolis MN 55408).* Guzzard are probably the most straight forward band on AmRep, but that doesn't mean much when you look at the AmRep roster. The name, Guzzard = Buzzard + Gizzard. I think it's their third album. The vocals remind me of Daniel Higgs of Lungfish, but a lot more energy. The music has a Dischord Records feel to it but it retains that certain noise you'd expect from Am Rep.(CD)-**Mr. Noiz**

Halfman "As Everything Fell Apart" *(Luddite/Framework, POB 216, Port Jeff Station, NY 11776).* This is Halfman's first full-length offering, and I should say it's a release that's been long overdue. One thing that's immediately apparent with this is that Chris Jensen is no longer with the group, and I guess it's been a smooth breakup since I didn't get any flyers handed to me at any of the shows that I went to "exposing" any shady sides of the affair. [I'll demonstrate the skills of a responsible journalist and wish Chris my best: here's to ya ol' chap.] Okay, if you're not familiar with Halfman, they're a brutal Emo band that you must see live! Frontman John Manken screams like a wounded dog and rolls around on the floor like an epileptic who swallowed his tongue during a fit. It's pretty entertaining to witness. The band have some real harsh chunky material that's quite Discharge-esque but they also incorporate slow paced doom sounding material. Steve Driscoll of Scapegrace fame (who is now a full-time HM member) also makes an appearance on this and releases his patented shriek. Musically, this blurs the defining lines of Crust Punk with Swedish Doom Metal. This is just a relentless all out assault that attacks and chisels away at the popular confines of traditional music. The incredibly bizarre nightmarish artwork provided by Steve McCarthy (aka Daisy Nation) complements this release rather nicely.(CD)-**Groovy**

Handsome *(Epic...who cares?)* There has been a lot of hype around this record. Some is legit and some is manufactured. This band features ex-members of Helmet, Quicksand, and Cro-Mags. Even if I didn't tell you that, you could probably figure it out after one listen. Most of these riffs are right out of the Helmet/Quicksand stop and go groove manual that every new band seems to borrow from the NYHC library, but the sound of this record is much more accessible than most bands of this genre. The production is way too slick and makes what seems like an energetic live band sound like Metallica circa the black album. Unfortunately, the more extreme, quirky, and dissonant aspects of Helmet and Quicksand have been left out. This gives the album a smooth yet relatively heavy alterna hard rock sound, much like Tool. Overall, this is a great hard-rock-core/alterna-metal record and will probably enable these people to achieve more success than they did with their previous bands. However, these people were once innovators and now they are imitators.(CD)-**Mr. Hymson**

Hoods "Once Again 1996" *(Back Ta Basics, 79 Third Ave., 2nd Floor, Paterson, NJ 07514).* Rick really did it this time. He went and found himself one of the best unknown bands I have heard in ages. This is fuckin' Hardcore. No pansy bullshit, no Metal, no chugga- chugga. Just fast punishing Hardcore, the way I grew up to know it. This seems to be a limited edition from Rick, so run out and get your copy. You'll be real sorry if you miss this, 'cause these are 7 of the best Hardcore songs of '96. These guys are from Sacramento, and they do NYHC better than most New York bands do. You all in for a schoolin'.(7")-**Myk**

Human Remains "Using Sickness As A Hero" *(Relapse, POB 251, Millersville, PA 17551).* Bands like Human Remains help the world of Death Metal become a more diverse place. On *Using Sickness As A Hero* Human Remains show off their talented knack for writing very pissed, very original songs that feature odd time signatures, noisy guitar harmonics and tremendously quick blast parts that have a very strong Grindcore feel. The band takes things even one step further in the originality department by incorporating exotic guitar effects that come across as quirky sounding video game effects. Vocals are just as powerful as the music, thanks to their singer Paul who reminds me a little bit of the vocalist from Pestilence. Overall, this seven song EP is a

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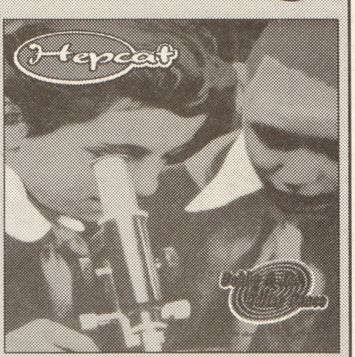

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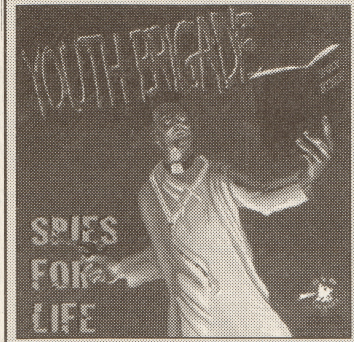

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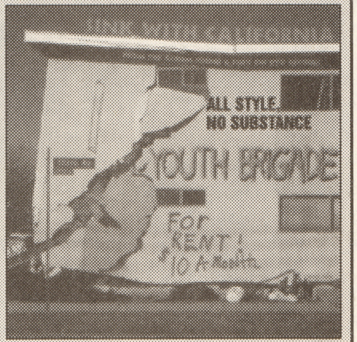

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menacing display of tight musicianship and straightforward rage that probably will inspire late night hyperactivity, bedroom moshing, and the overall urge to flip the middle finger a any humanoid that gives you a hassle. I hear this is Pope John Paul The Second's favorite group. Go figure. A-(CD)-**Alex**

Ignite "Past Our Means" *(Revelation, POB 5232, Huntington Beach, Ca 92615-5232).* Can you say Uniform Choice? I'm waiting for a big "No" scream at the beginning of this record. Picture Pat Dubar fronting No For An Answer. Well, Ignite vocalist Zoli Teglas replaced Pat in UC in the later years (after the Giant record). Guitarist Joe D. Foster had a lead role in *Silence of the Lambs* as well as playing in Unity. Casey Jones was the drummer for No For An Answer as well as the subject of a Grateful Dead song. All together this is a good representation of Hardcore without all the tough guy/Pop/Metal/Hip-Hop and whatever crossover there is today that calls itself Hardcore.(CD)-**Mr. Noiz**

Irony Of Lightfoot *(Wreck Age, POB 263, New York, NY 10012).* Gee...I think one of the guys in this band (Kneel) wrote for us about three years ago... Anyway, I'm pretty impressed with this record. Melodic, abrasive, Long Island Hardcore with a lot more going on musically than you'd initially expect, with moments of impact and inventive guitar work. Produced by Artie Shephard, these four songs are perfect. Like I said, I'm impressed.(7")-**Rich**

Killer Kowalski "First Date" *(Blackout!, POB 1575, New York, NY 10009).* Really catchy Pop-Punk with a female singer and two members of AOD. "Goodbye Daddy" is by far the better of the two songs -- "First Date" just doesn't really get up and go for me. For a debut though this is a pretty solid record, with good musicianship and some great vocals. If Lindsey keeps singing and keeps away from the screeching I think this band can go really far.(7")-**Myk**

Killing Time "Unavoidable" *(Blackout!, POB 1575, New York, NY 10009).* Four new songs from the guys responsible for some of the best NYHC ever! If there were questions about whether these guys were sincere when they reappeared -- stuff em! These guys are as hard as nails and are here to take this scene back. Comparable to the *Brightside* era stuff with punishing guitars, growled vocals, and gang choruses. For all the new guys and girls who want to see what grumpy old fucks grew up with. Check this out. Fast.(CD)-**Myk**

Madball "Demonstrating My Style" *(Roadrunner, 536 Broadway, New York, NY 10012).* They're back, the heir apparent to New York Hardcore. Half of Agnostic Front, Freddie (Roger of AF's little brother) and a bass player (whose lineage I don't know, sorry) make up this incarnation of Madball. The most obvious thing about this CD is the fact that all the songs are originals, and there are no rerecords of old songs. This shows a great deal of maturity from their last release. The songs are also a little more complex within the crossover Hardcore sound that AF pioneered so long ago. I have to say this is probably the best thing I have ever heard by Madball, and if they can sell 50,000 copies of their first CD this should sell 100,000 no problem. PS: the last track has a bonus song, so let it keep playing.(CD)-**Myk**

Madball "Ball of Destruction" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* What can I say? The now classic 7" that started it all, along with an interview, a bunch of demo stuff, and even some live songs. For all the Madball fans this is a true sampling of their early existence. I also think it happens to be the best stuff they ever did, and this is one hell of a collection on one CD. A must own.(CD)-**Myk**

Man Afraid "Uphill Struggle" *(Half-Mast, POB 14118, Minneapolis, MN 55414).* This band played here in New York and were so insane I couldn't help but love them. This record is really good, but falls into that endless abyss -- the recording just doesn't catch the true power of the band. Visually the band looks like the Descendants, right down to the Milo-like glasses that singer Mike wears. The packaging is a beautiful three color cover with great graphics. Try and find this 7" and support the band, and then see them live and see the difference a recording can make. It's worth the time. (7")-**Myk**

Man Will Surrender "Five On the Dime" *(Equal Vision, POB 14, Hudson, NY 12534).* This is the best recording that EV has put out in years. It features x-members of Chain of Strength, doing that (you guessed it) Post-Hardcore thing. In this case it just happens to be a great EP. This could be the band to fill the missing spot left by Quicksand; like I said it is the same sound. This is just the best thing I've heard since *Slip*, and that includes *Manic Compression*. These guys beat Walter at his own game. A big thumbs up for this disk.(CD)-**Myk**

Mekons "Edge Of The World" *(Quarterstick, POB 25342, Chicago Il 60625).* The Mekons' song on the Lounge AX benefit comp *Axcerpt* is one of my favorites on the comp. Unfortunately, this is a re-release of one of their early records, which is a Folk/Cowpunk sort of thing, accordion and all. This ain't no "Come on Eileen," it's sort of a depressing Cure thing. Now don't get me wrong, I like the Cure, but I don't like this too much, though I would love to hear the Mekons latest stuff.(CD)-**Mr. Noiz**

Melvins "Stag" *(Atlantic, or your local mall).* Well, the Melvins sure have come a long way from when they were a sludge band. Now they are multi-textured, and even remind me of Fishbone (hey, Dirty Walt is on here) at times, but without the R&B influence. Lots of weird ambient interludes between/in the beginning of songs. Recommended for kids who like experimenting with chemistry sets, but don't mind shopping for tampons for their moms.(CD)-**Mr. Noiz**

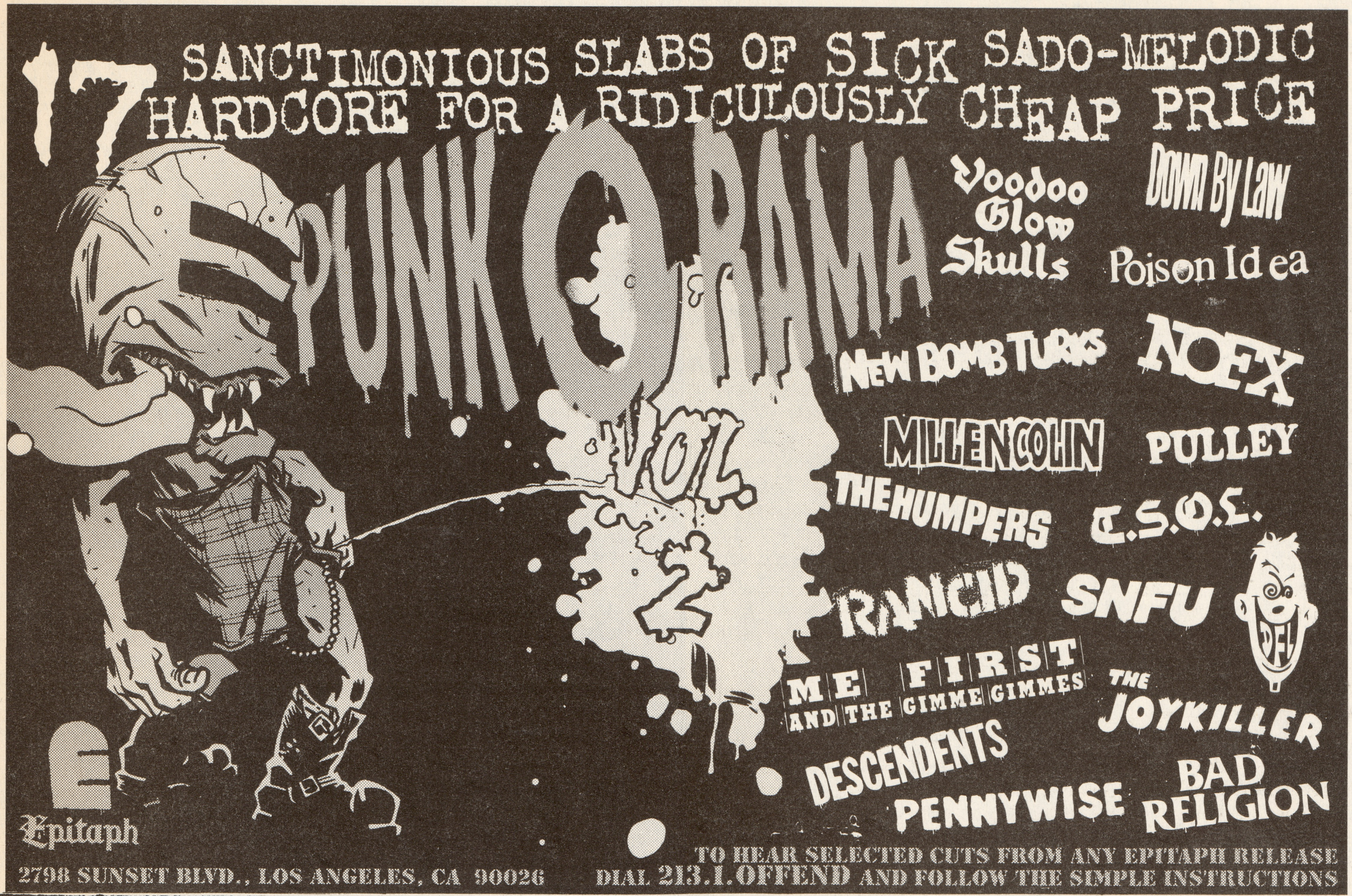
Men's Recovery Project "Botanica Mysteria" *(Kill Rock Stars, 120 NE State Ave #418, Olympia, WA 98501).* Sam McPheeters yet again! Only kidding... everyone must go on, even people in Born Against. 10 songs on a 7", can you believe it? Not many people can do it, but MRP do it in style. So the best way I can think to describe this is imagine Supernova doing Devo covers and then have 'em remixed by Today is the Day. It really is that extreme, and I can't wait for more, as these short songs tend to flow together into two long songs. Quality listening in yet another new sound pioneering experiment. Noiz will love this.(7")-**Myk**

Molotov Cocktail "Jerks In Progress" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141).* Very simple straight forward, 100 mile per hour Punk. The lyrics are really silly, but how many goofy songs did the Circle Jerks do? Four songs from this local three piece that seems to have more stickers than songs. The best song on this is the title track by far. Fans of Furious George and other such bands should really enjoy this.(7")-**Myk**

The Mono Men "10 Cool Ones" *(Scat, 6226 Southwood #3E, St. Louis, MO 63105).* This fuckin' rocks. The Mono Men play loud insane Rock n' Roll and just kick out the jams like no band. Here on *10 Cool Ones* we have just that: 10 great songs, all being covers. Great package supplied by Art Chantry. Already a classic release, and should be tracked down by all Mono Men fans.(LP)-**Spag**

The Mono Men "10 Cool Ones" *(Scat, 6226 Southwood #3E, St. Louis, MO 63105).* This raw n' raunchy collection of covers starts off with a howl into the MC5's "Kick Out the Jams," and rips through covers of the 13th Floor Elevators' "You're Gonna Miss Me," The Barbarians' "Hey Little Bird," The Wipers' "Return of the Rat," and six other Garage classics. Estrus Records mogul Dave Crider and company scream, hoot, and probably drank a lot of beer. A special thanks to Garage aficionado Joe Kowalksi, who helped me connect the dots. Raucous, baby, raucous. Look for a new Mono Men record out on Estrus in early '97.(CD)-**Rich**

Mucky Pup "Short Attention Span" *(Crustacean, POB 37384, Milwaukee, WI 53237).* Just fucking give up. Or at least don't dump this shit on me and call it Punk. The first two CDs these guys did were



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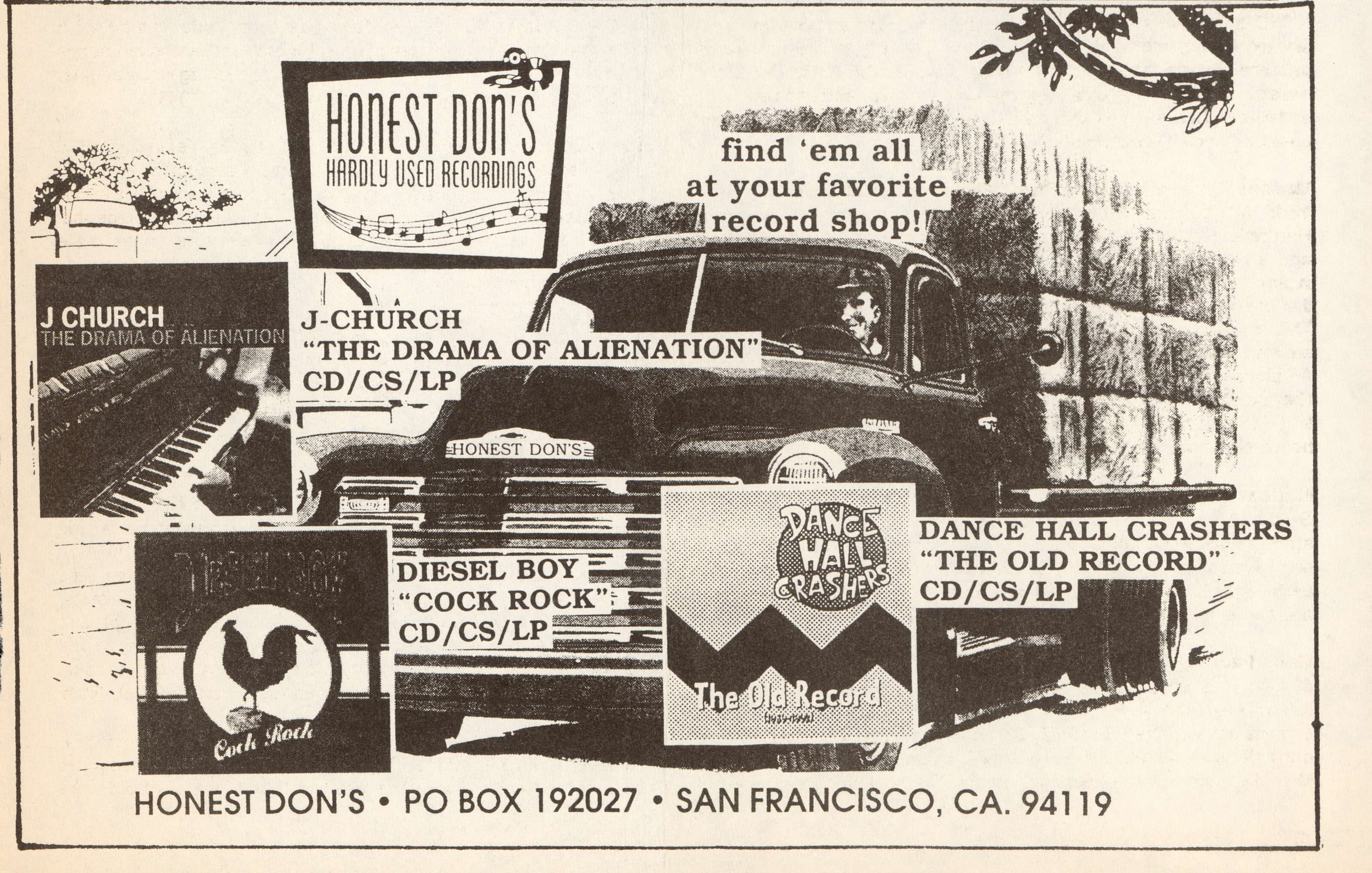
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HONEST DON'S • PO BOX 192027 • SAN FRANCISCO, CA. 94119 amusing, and let's face it, without the flex disc in the Bloom County book, nobody would wipe their ass with these guys' music. Well, MTV may love this crap, but that's why they're who they are and *UTV* is real Punk. These two songs are washed out want to be Nirvana alternatrash with one real shitty cover. I can't say enough bad things... (7")-**Myk**

Neck "This is Forty" *(Bittersweet, 920 Broadway #1403, New York, NY 10010).* Brutal chug a chug Hardcore with the changeups of Mr. Bungle. Ultra fast, ultra rough, with good dance parts, but not my style.(7")-**Spag**

New Speedway Kings "All Ages Show" *(Shredder, 75 Plum Lane #3, San Rafael, CA 94901).* Wow, this is pretty good. A few years ago a band appeared on Shredder called Jawbreaker, and this record sounds very similar to old Jawbreaker, especially the vocals. I think Jawbreaker fans will really appreciate this. Check it out. Worth the cash. Six great songs.(CD)-**Spag**

NOFX "Fuck the Kids" *(Fat Wreck Chords, POB 460144, San Francisco, CA 94146).* This is sooooo fucking cool! NOFX do 13 songs on a 7", and this one's on green vinyl yet! Lightning fast as usual, but the most of the songs are actually really good and completely structured. The cover is a play on the artwork from one of the Propagandhi records, and songs (well, shouts) like "Fuck the Kids," and "I'm Telling Tim," (aimed at certain "punker than you" readers of *MRR*) are as sarcastic and scorching as we've come to expect from these guys. Very, very cool all around.(7")-**Rich**

Oblivians "Popular Favorites" *(Crypt, 1409 W. Magnolia, Burbank, CA 91506).* This is the shit. Rock n' Roll with more attitude than your snot nosed 16 year old sister. Play this loud and annoy everyone around you. How can I explain this sound best? It's just very distorted and raw, like my ass after a night drinking. This is serious shit. Don't let the cover of the record scare you, 'cause as far as I am concerned this is Punk Pock n' Roll at its finest.(CD)-**Spag**

Omaha "Accident" *(Doghouse, POB 8946, Toledo, OH 43623).* This one starts off amazing, but unfortunately by the middle of it, Omaha didn't keep me going. It sort of reminded me of Metroshifter (also on Doghouse) and a little of *Hepheastus* era Iceburn. I guess the best way to describe this is Post-Hardcore, but that's what I think of when I get Doghouse stuff. This is pretty good, but they get an A+ on packaging (three-fold cardboard with lots of images).(CD)-**Mr. Noiz**

Overwhelming Colorfast "Moonlight and Castanets" *(Cargo/Headhunter Hi-Fi Records, 4901-906 Morena Blvd, San Diego, CA 92117-3432).* Overwhelming Colorfast have totally surprised me with this kick-ass, astonishing disc which smokes from beginning to end. Since their last effort, *Two Words* which came out in '94, this band evolved into a tight and diverse groove machine ready to chew you up and spit you out. On songs like "Bag Artist" and "Shiner" this outfit delivers a punkish, chord crunchy vibe that is laced with Beatlesque harmonies and some swift, poppish melodies that glide along in tandem with the buzzsaw guitar sound. The gang demonstrates their poppish vibe even more so on the track "Mickey's Lament" where vocalist/guitarist Bob Reed's riffs and Bob Mouldish voice soar over a contagious verse part melody that may remind you of a beefier and better Weezer. If you are into noisy, slightly poppish stuff with a sick edge, well this is for you. I know I nearly wet my pants in excitement listening to this disc for the first time. Luckily I didn't soak nor did I get the drips. A+(CD)-**Alex**

Phantom Surfers "The Great Surf Crash of 97" *(Lookout, POB 11374, Berkeley, CA 94712).* Great silly Surf numbers here from the legendary Phantom Surfers. Surf music with humor. Check out "Medley: Theme from the X-Files/the Extremely Stupid Files." Tons of reverb, lots of twang. A surf party favorite, so grab your board and turn this up and take it for a ride.(CD)-**Spag**

Prema "Drivel" *(Equal Vision, POB 14, Hudson, NY 12534).* Shelter made this label famous, but from there on they made an eclectic collection of Post-Hardcore, Emo bands. Prema is no exception. A clone might be a good name, exception is not. This sounds like Quicksand getting beat up by Last Crime -- both of those bands I love. This, on the other hand, is very dry and repetitive. It sounds like someone trying to play in the same vein as Sensefield but with half the talent. I don't care for this and for the most part am tired of this kind of music, but Quicksand and Shift are much better.(CD)-**Myk**

Pretty Polly "Live From The Pat Duncan Show" *(Pretty Polly, POB 305, Lawrence, NY 11559).* Long Island's Pretty Polly are back with a fine, self-released seven song tape that finds this band wailing out Nirvana inspired, alternative grooves that are raw. Songs like "Traxx" and "Enough" feature plenty of emotion, grit and musical growth. Recorded live at a radio station show, this tape goes over successfully through the speakers due to decent quality. Guitarist/vocalist Rob G's voice is a little bit on the higher range side, but it manages to stay in key. Hey, Rob even lets out some angry screams here and there, which is cool. Good effort lads.(Cassette)-**Alex**

Project Kate "... The Way Birds Fly" *(Equal Vision, POB 14, Hudson, NY 12534).* Ok, Hardcore, to Post-Hardcore, now unplugged Edie Brickel. That's what Project Kate sounds like. This is Kate from 108, Norm from Texas Is the Reason, Sergio from Quicksand, and two other members. It's exactly what it's called -- a "project." It's something other than what they are known for playing, and I seriously doubt if Kate wasn't with Steve if they would have put this out on this label. It's okay instrumental music, with mellow vocals that are very heart felt, but this is aimed at Hardcore kids and I think it's a cheap shot. It's as bad as the last 108 coming out on Lost & Found.(CD)-**Myk**

Ricanstruction *(Ugly Media, POB 205, New York, NY 10012).* Ricanstruction is definitely worth checking out. After giving their six song demo a good listen, I was very impressed with their knack for writing really slick, groove oriented jams that will get you shaking your ass like John Travolta on amphetamines. Yes, Ricanstruction's upbeat tempos, free flowing jam parts and tight rhythm section is plenty to get you started with a booty shakedown. Tracks like "Little Man" and "Abu Jamal" thrive on caffeine fueled chord arrangements, Alano Baez's emotional, slightly sandpapery vocal style and some wicked jams that kick in right after the chorus parts. The jam oriented bass lines and guitar leads remind me a little of the band Living Colour. Overall this is a fine demo from a great New York band who has great potential to make a dent in the alternative world. B+ (Cassette)-**Alex**

Rotting Christ "Triarchy of the Lost Lovers" *(Century Media, 1453-A 14th St #34, Santa Monica, CA 90404).* Worship your Metal gods people. This is the Black Metal album of the year. Nine songs that rip and remind me of Celtic Frost in a highly evolved form. Orchestrations that bring the apocalypse to mind, as well as the last Opeth album. The vocalist reminds me of early Destruction Scmier with fewer high end notes. This disk rules! A must own!(CD)-**Myk**

Samael "Passage" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* This keeps up with the recent tradition of Century Media putting out disturbingly good Black Metal. Organs that set an almost ambient mood, much like Mercyful Fate of old, well tempo'd drum beats on top of percussive guitar work. This is such a solid album I think that as far as this year goes it is the best Black Metal album of the year (next to Rotting Christ). I would run out to get this, even if it means taking out the neighbor's cat to do it. Makes the notion of worshipping Satan almost enter the mind.(CD)-**Myk**

Science Diet "Thru the Igloo" *(Behemoth Sound, POB 874, Lindenhurst, NY 11757-0874).* This is a posthumous release in that Science Diet has reformed or broken up, or **something**....Anyway,

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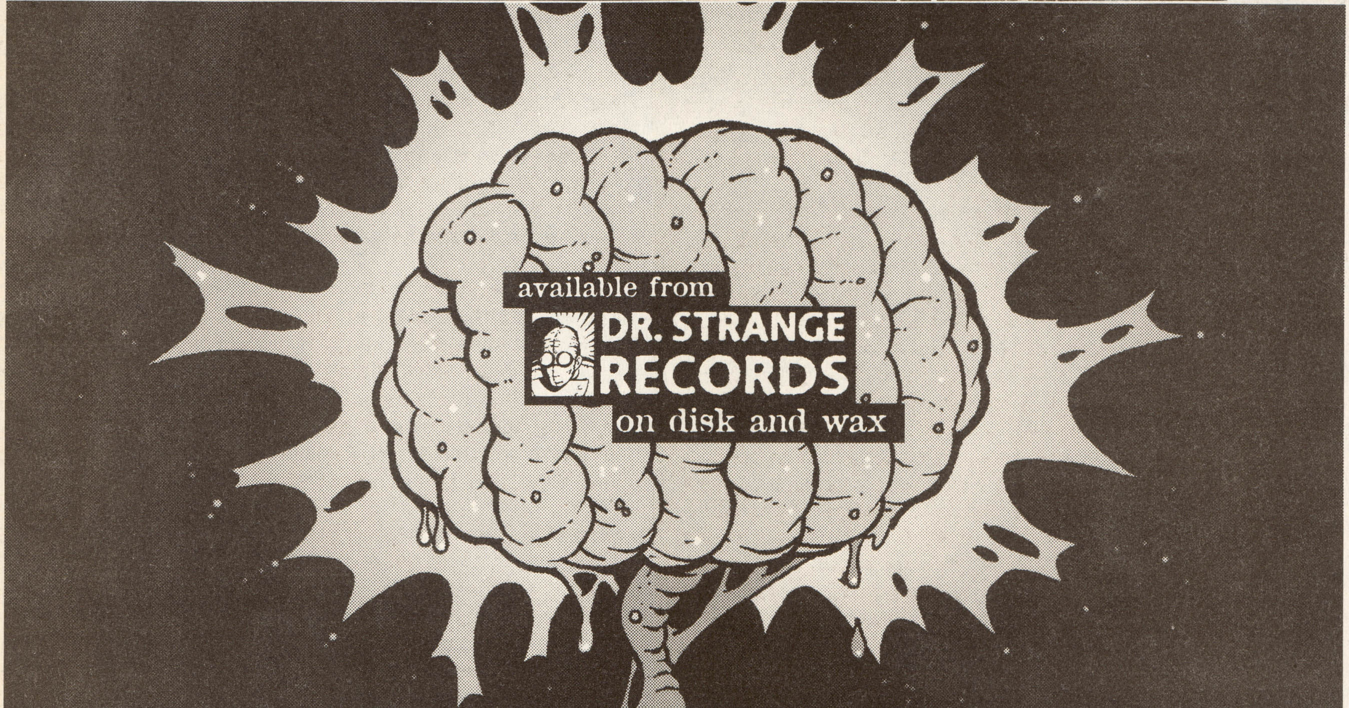
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Science Diet sound like a Dischord band that drank some Evian spiked with LSD. Spidery guitar, dreamy vocals, and more part changes than you can shake a stick at. I always really liked these guys, though many of you might find they try your attention span a little too much. Also included on this disc is a cover of The Cure's "The Forest" which had become a Science Diet favorite live. Nice package with illustrations that will convince you the walls are melting.(CD)-**Rich**

Screeching Weasel "Bark Like A Dog" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. Well Ben's back on the Punk Rock map. Here it is, the long awaited Weasel record featuring Ben, Panic, Vapid, and Jughead. This record sounds more like *Anthems For A New Tomorrow* than *How to Make Enemies and Irritate People*. The album starts off great -- the first handful of songs rock. Some people say it sounds more like the Riverdales. As far as I am concerned, if the Riverdales' LP was put out under the name Screeching Weasel this statement would not be made. This shit's great. I don't care about Ben and his stupid shit -- the motherfucker can sing, and the band can play. So Ben, tour? Sure he will, money will be made. Best songs: "Cool Kids," "You'll Be in My Dreams Today," "Stupid Girl." What's with "It's Not Enough" and "Your Name Is Tattooed On My Heart" though? Ballads! Why? Overall, this record is good enough for me to tell all you bands that want and wish they sounded like the Weasel to go the fuck home.(CD)-**Spag**

Secondhand "Droppin' the F-Bomb" *(Motherbox, 60 Denton Ave., East Rockaway, NY 15181)*. Fast uptempoed Power Punk. Sounds like everyone else, but is not bad. It's better than some, or even most. But it's just one of those bands that gets lost in this Emo Power Punk scene. I think this would be great if the sound wasn't so tired. I don't know, you decide. Buy it and you choose for yourself.(CD)-**Spag**

Servotron *(Goldenrod, POB 3770, San Diego, CA 92121)*. Limited to 1000 copies on grey marble vinyl, aesthetically this is the record of the year. Grey marble cover with an embossed logo that is very sharp. Musically, this is Devo meets Supernova. It is uncanny the similarities to both bands, right down to the "we are aliens trapped on your Earth" persona. This is great. I will cherish this, for better and for worse, through sickness and health -- oh, sorry. Great release and Ron says their other stuff is great to.(7")-**Myk**

Servotron "No Room For Humans" *(Amphetamine Reptile, 2645 1st Ave S., Minneapolis MN 55408)*. Devo meets Supernova meets Man ....Or Astroman (I found out way after I wrote this that the guitarist was in at least one of these bands -- not Devo). Servotorn is a perfect mix of computer music and Punk. Their story is that they are a computer revolution, or well maybe a coup, and they are serious. The cover has robots burning piles of people as they go to work. I think between Supernova and these guys, AmRep is looking to take over the world (somehow?). Lookout for the Vikki from "Small Wonder" TV show bashing on this CD, as well as the "Theme For An Ultimate and Inevitable Victory."(CD)-**Mr. Noiz**

SFA "Solace" *(Advance tape, no label or address)*. SFA returns to release their third full-length effort, and what an effort they put into it. This is probably the best thing they have ever recorded. Fast guitars mixed with political-emotional lyrics that are as gruff as any Hardcore band ever. This has got that total '80's New York sound that is so hard to find today, and even harder to do well it seems. All the Madball and Victory kids should check this out once it is released, and yes this is the disc that was supposed to be on We Bite, but that's what they do, and now SFA and all the other bands on WBA are homeless. Anybody interested?(CA)-**Myk**

SNFU "FYULABA" *(Epitaph, 2788 Sunset Boulevard, Los Angeles, CA 90026)*. First of all, I'd like to thank Jackie who knows SNFU's roadie Brian Downey, 'cause there's a hidden message before song 1. That's right -- you go back before song 1 to hear some kind of fight over busting some wall or some shit. Pretty cool. Only Epitaph has that kind of money. OK, so SNFU are Canadian drunk hockey players that have some thing going on with the number 7. This record is much better than their last few. Quick fast Punk on the song "Bobbitt." A song about... well, you know. They also throw a little happy Ska section into it. Such a happy song. Other interests is "Michelle Pfeiffer's Diaper." A very fun, politically incorrect record.(CD)-**Spag**

Spazz "La Revancha" *(Sound Pollution, POB 17742, Covington, KY 41017)*. Anyone who says music is boring hasn't heard Spazz. These nice, clean cut boys have been cleaning up parks, helping old ladies cross the street, and lettin' the kids know of the evils loud music attracts for a while now. This record is one long blast of noise, much in vein of AC, but with samples, horns (an incredible touch), humor, and, let's face it, incredibly more chops. Spazz exemplify (ahem...EXEMPLIFY) a growing subgenre of Punk that's being called Power Violence, and this record is one of the best road maps yer gonna find -- I highly recommend getting anything you're fortunate enough to find by them. The LP also has an insert with lyrics, photos, and tons of info. Be on the lookout for their newly released collection of holiday favorites.(LP)-**Rich**

Speedball "Drive Like Hell EP" *(Energy, 545 8th Ave., 17th Fl, New York, NY 10018)*. Down-n-dirty, petal-to-the-metal, bump-n-grind, bar room brawlin', white trash procreatin' Rock-N-Roll. Perfect for any Suffolk County sports bar jukebox. Bi-level hairdo recommended. Wife beater t-shirt required.(CD)-**Baz Turd**

Spooge "Nice and Warm" *(Call 516 560-0146 and get yourself a copy)*. This band is the bastard son of Frank Zappa and Slayer. Or, if you are still in high school, the bastard son of John Zorn and Pantera. Or if you are in sixth grade, the bastard son of Mr. Bungle and Marilyn Manson. Or if you are in fourth grade, the bastard son of the Jazz that your father listens to, and VOD. In other words there are plenty of abstract and innovative ideas that require the dexterity of Rush circa '76, as well as the drug use of Jerry Garcia circa 20th century. As if that wasn't enough, Spooge mixes these parts with heavy yet rhythmically challenging parts that could be found on a Meshuggah record. Unfortunately, this technical assault will go over most people's heads. If you want to hear something extremely heavy, extremely progressive, and extremely unique then check out Spooge. If not, the ghost of Frank Zappa will sneak in your room and break your new Bush CD.(Cassette)-**Mr. Hymson**

Spooge "Nice and Warm" *(Spooge, 1082 Frances Dr., Valley Stream, NY 11580)*. Steve Vai era Zappa meets Mr. Bungle and Primus (bass) all wrapped up in a porno flick. This is perverted music, and you need to have a sense of humor to appreciate the lyrics (i.e., from the track "Savannah Cobain": "Don't lose your head/ awh, you lost your head"). The music, on the other hand, is very technical...to the point of perfection. "Ewe Are In My Dreams" is a song about sheep, and makes references to insipid pop crap like "Ewe Light Up My Life." The four songs here cohabitate with a prank phone call to a vehicle dispatch office at a local college, where the victim is as much a stutterer as Spooge is proficient in their playing. His stuttering is ridiculous, but genuine -- I have friends at this college that can vouch for it. Spooge is in a class of their vv-vv-very own...(Cassette)-**Mr. Noiz**

The Stipjes "Out To Lunch" *(Rip Off, 581 Maple Ave., San Bruno, CA 94066)*. Well, Rip Off Records is going to win label of the year when I do my column on the best n' worst, and this is just another reason why. These pissed the fuck off drunks from Holland prove to me and you Rock n' Roll is still alive and drugs and alcohol have everything to do with it. Like the disc says, it's for Punk Rock losers; only meaning me and anyone who appreciates good filth. Punk rock!(CD)-**Spag**

Sunbrain "Liquid" *(Ghostmeat, POB 54693, Atlanta, GA 30308)*. Well, this is Sunbrain's third full-length on their own label, Ghostmeat. Grass dropped them, and the staff too. Fuck Grass for getting rid of these guys, Camille, and Rob. So, for this record Sunbrain takes a different

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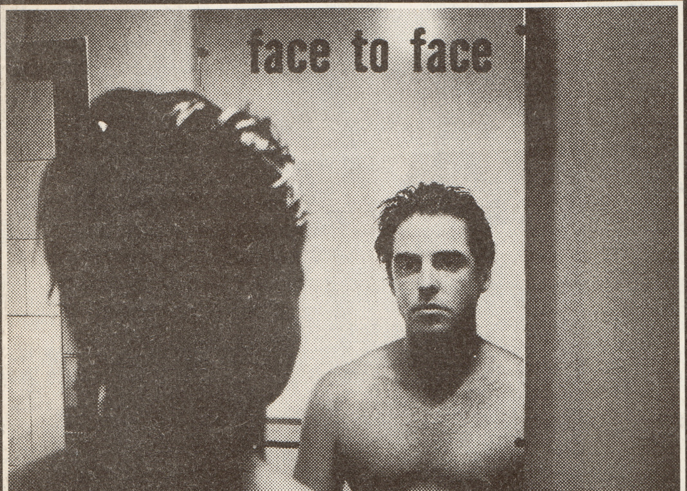
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direction. They lose their hard edge at times, and focus more on obscure vocals and clean riffs. The vocals are the main source here. It's good, but it doesn't kick like they used to, it doesn't rock like they used to. I have to admit, when I got this, I tried to like it so I played it more and more. It's growing on me. After a dozen or so listens I realize I actually like it, 'cause if I didn't I'd play it only once like the rest of my records. Each song is mysterious in its own way. Cool record.(CD)-**Spag**

The Surf Trio "Safari In A Living Graveyard" *(Blood Red Vinyl and Discs, 2134 NE 25th, Portland, OR 97212)*. A re-issue from 1989. Now with Surf/Garage being the only new and exciting type of music (even if it's been around since the '60s) I guess someone felt this record deserved to be brought back from the graveyard. The album ranges from Ramones-ish riffs to Beach Boys to total drag strip Rock. It's very '60s type of mix -- Garage, Punk, Surf, Drag, and Twist, it's all here. A great record to rock out to in the GTO.(CD)-**Spag**

The Trans Megetti "Rent A Rocket" *(Art Monk Construction, POB 6332 Falls Church, VA 22040)*. I really like this 7" even thought they sound like Drive Like Jehu. The title song could be "Do You Compute" off of *Yank Crime*, but I've heard bands sound like worse bands before. All kidding aside this is a scorching record, probably the best 7" all year. Thanks to Seven Story Window for giving this to me at WFMU.(7")-**Mr. Noiz**

Thumbnail *(Headhunter, 4901-906 Morena Blvd., San Diego, CA 92117-3432)*. This re-release originally was recorded in late 1994, was remixed by Mark (where is Jehu?) Trombino. I really like this a lot, but it sounds very much like Hoover (Dischord). Now that's not a bad thing at all. In fact I can recall MYK saying, "Hoover can do nothing wrong except break-up." This recording has a midtempo feel to it, with discordant guitars that segway into light melodic parts. I don't have much info on this band, but I would wish to hear what they sound like today. I hope Headhunter has something new from them.(CD)-**Mr. Noiz**

Turmoil "From Bleeding Hands" *(Century Media, 1453-A St. #324, Santa Monica, CA 90404)*. Now this is what Metalcore should sound like. Despondent, heavy as hell, with more tempo changes than your average AC record. These guys are starting to get a big following and there is definitely a good reason for it. Remotely reminds me of Coalesce except not as tweaked. Lots of build ups and plenty of delivery. Great fuckin' album, check this out.(CD)-**Myk**

Universal Order Of Armageddon *(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)*. This release is old stuff from '92-'93, but it is sure choice music. This made it to cassette recording for my commute on the LIRR. This stuff still holds up and is top notch. "Switch Is Down" has a ambient noise break near the end which goes right back into the song for a great ending. This is a great CD of their first two releases. For those of you into Gravity type stuff you should get this (or the vinyl). U of A also have a split 7" with Born Against.(CD)-**Mr Noiz**

Unwritten Law "Oz Factor" *(Epic, 550 Madison Ave., New York, NY 10022-3211)*. Well, the only release I'm familiar with from this group is their Sony Music debut. As far as I know, Orange County's Unwritten Law really don't have any indie roots and this band may very well be a major label creation doctored up by some management team who got a hold of some late 80's Glam rockers, telling them to cut their hair and to trade their cowboy boots in for stylish Airwalks. Well, maybe I'm wrong, and maybe Unwritten Law have a seven inch out there limited to 200 copies, but one thing is for certain; their upbeat, Cali-Punk definitely resembles Green Day in many ways whether it's the vocals, chord progressions or the chorus parts, this CD should be entitled *Dookie the Second*. I'm definitely sick of the Day Greens and I never liked them to begin with, but for those of you who can't get enough of that Bay Area band, grab a hold of the *Oz Factor* and drool until you form a saliva puddle on the floor. Yes I'll confess I kind of like this. It's not terrible and it's not the greatest, it's just ok. C-(CD)-**Alex**

V/A "Anti-Matter" *(Another Planet, 740 Broadway, New York, NY 10003)*. Though I've never seen it, I remember hearing Norm (Texas Is the Reason) Arenas' *Anti-Matter* fanzine being highly regarded for it's short existence. This comp contains bands that appeared within *Anti-Matter*'s pages (CIV, Garden Variety, Strife, 108, and Quicksand, to name a few) accompanied by extensive liner notes and interview excerpts. A very good comp and presentation.(CD)-**Rich**

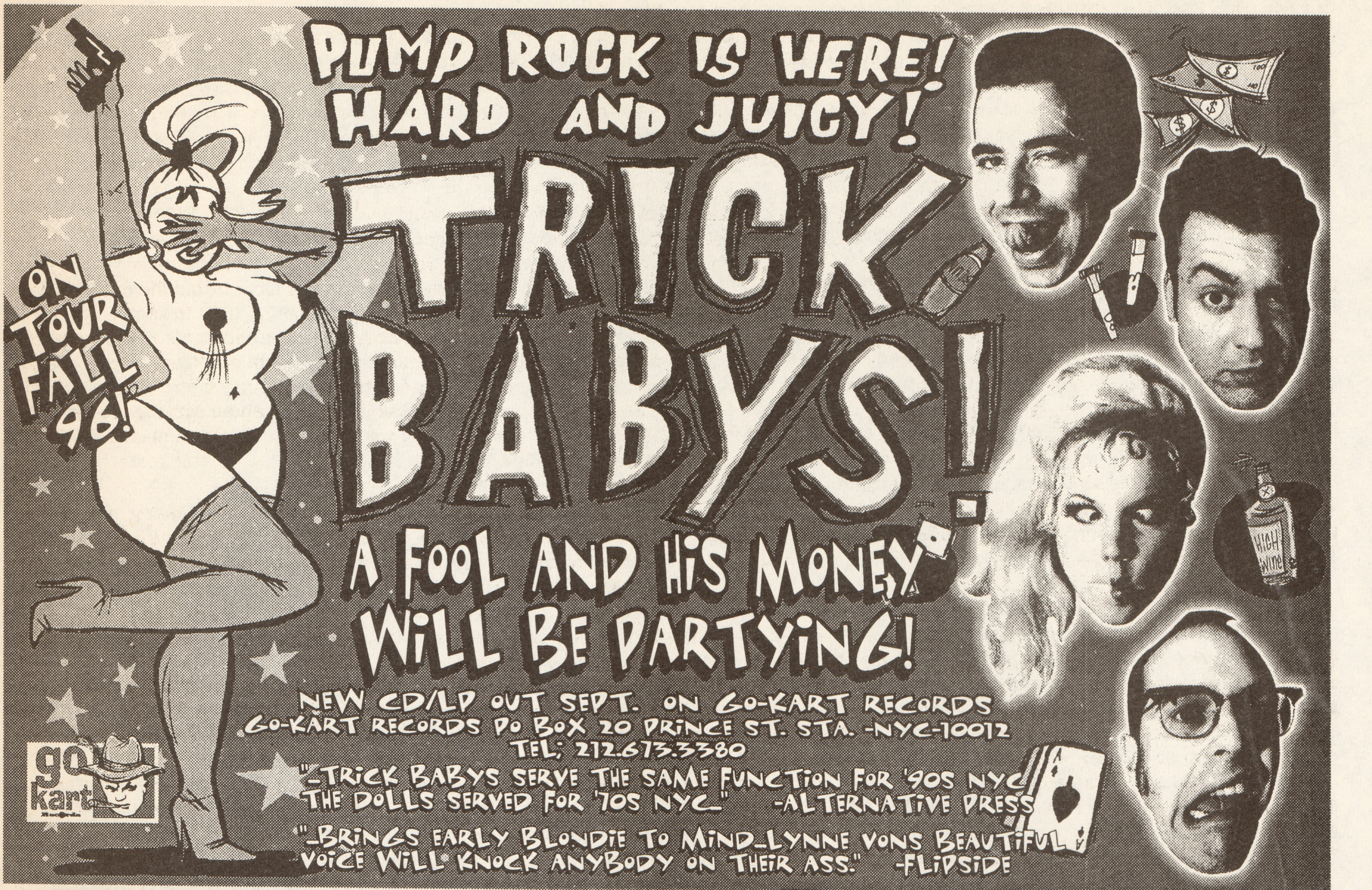
V/A "The California Takeover...Live" *(Victory, POB 146546, Chicago, IL 60614)*. Earth Crisis, Snapcase, and Strife live. Twelve Straight Edge sing alongs with PC in between song banter by three of the biggest bands out there. Generally I don't like live albums, but the quality of this recording is outstanding. The "blah- blah" is kept to a minimum, and even Tony "Victory" Brummel does a guest appearance. Plus lyrics! Yes, a live album with lyrics, bonus points in my book. Being a big Strife fan and a general fan of Snapcase I highly recommend this. As far as Earth Crisis -- they're great on this disk, I just don't agree with them a lot of the time so I don't go out of my way for them. This disk should be a high priority.(CD)-**Myk**

V/A "Comp Shmomp Two" *(Red Room, POB 573, Shirley, NY 11967)*. It's a good thing my name made the thank you list for this CD 'cause I felt like I had to pull people's teeth to get a copy. [Thanks to Drew from Tin River Junction for being such a diplomat, and such a brilliant PR man. All the bands featured on this should send Drew some cash immediately because I was two steps from not even attempting to review this!] Anyway, this continues the *Comp Shmomp* compilation series. One of the major differences from the last comp is that there are more out of town bands on this one. Bands from North Carolina, New Jersey and Upstate NY make the rounds, and depending on your personal tastes they'll either shock, amaze or bore you to death. So in general, the CD really isn't all that much different then the last one. You have some really good songs and some that well...let's just say, weren't my flask of booze. Some of the winners on this one were Mad Planets, which I think overall was my favorite track. A Day For Honey, Halfman, and Latex Generation also have really strong songs. Tension represent (wow, I'm using tough guy lingo!) the Strong Island 516 Hawdkaw sound. The extremely poppy Porcupine 9 have a tune on this that sounds more like old My Favorite, but perhaps the fact that two ex-members of My Favorite played on this. Absolute beginners, again? Unfortunately, the true LI mods didn't appear on this! Dear cult hero, please come home! Tin River Junction and Nano Frog appear on this, but I can't be too objective when reviewing them since they're drinking pals of mine. A fairly decent comp overall!(CD)-**Groovy**

V/A "Hang 10" *(Shredder, 75 Plum Lane #3, San Rafael, CA 94901)*. A collection of bands from around the world doing Surf tunes whether it be Beach Boys-like or instrumental style. Bands include the McRackins, Queers, Beatnik Termites, Cub, Mark Brodie, and a handful of others.(10")-**Spag**

V/A "Jabberjaw: Pure Sweet Hell" *(Mammoth, the Broadstreet Building, 101 B. St., Carborro, NC 27510)*. Jabberjaw is a coffee shop in California, and I wish they had something like it in Long Island. Jabberjaw has had a variety of bands play there, with the likes of: (What a range of acts!) Brainiac, Man Or Astroman, Steel Pole Bathtub, Clikitat Ikatowi, Low, Laughing Hyenas and others. This series is good mix to hear bands that you've heard of but haven't heard yet.(CD)-**Mr. Noiz**

V/A "One Step Ahead: SWE Tone Dance Craze" *(BHR, no addresses given)*. This is a comp of four Swedish Ska bands, and it's a damn shame I don't know anything more about this record label. The music is top notch. The bands are on a Two-Tone par with classic yet original sounds, my favorite being the band Tictox. The other bands are Liberator, Chickenpox, and Stiff Breeze (this being my least favorite of the four). If you find any music by these four bands snatch it up; it is pure quality and a joy to listen to. It will have you wearin' checkered sweaters in no time.(CD)-**Myk**



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V/A "Skalloween" *(Radical, 77 Bleecker St., New York, NY 10012).* Only TC and the NY Ska crew can put together Ska shows like this -- just like when the Oi!/Skampilation stuff was at the Grand -- you knew you were in for a night of Ska/Oi! mayhem. This comp has some great fuckin' bands, and is recorded well considering it's live from Coney Island High. The Slackers open shit up with a ska-ry cover of Munsters theme. Other Ska bands include Inspecter 7, Skinnerbox, the Skoi! Dats, Ruder Than You, and Skavengers. The Oi! side of things has bands like Pist 'N' Broke, Blanks 77, the Krays, and the Furys. Good comp.(CD)**-Spag**

V/A Dirtnap/ Comin Correct *(Back Ta Basics, 79 Third Ave, 2nd Floor, Paterson, NJ 07514).* Dirtnap's singer sounds like the singer from Jughead's Revenge and the music sounds like a late '80s crossover band. They're o.k. nothing dynamic, but they sound sincere. Hey, at least they're trying to get a message across, props for that. Comin Correct, unlike most people would think, do not sound like 25 Ta Life. They are way slower and much more metallic. The entire song is one giant dance part. I can see people killing each other to this. Rick continues to do quality stuff in this scene. Whether it's his music, his zine or his distro, he keeps putting out good stuff. This 7" is available from his distro along with lots of other good stuff. Support the scene 'cause Rick can't do it alone, even though he's tryin'.(7")**-Myk**

V/A Ignite/Good Riddance *(Revelation, POB 5232, Huntington Beach, CA 92615).* Well, you already know that Ignite is one of my favorite new bands, and I am a big fan of Good Riddance as well. This is one of the best split 7"s that has come out in years. Ignite does one original which is also on the new CD, and one cover. "Banned In DC" is the cover, and if I have to tell you who did the original, you're probably listening to Nirvana right now and don't deserve to know anyway. The Good Riddance side is the best material I think I have ever heard from them. It's heavy, but still holds its catchy quality and the lyrics are top notch politico stuff. Go out and get this now.(7")**-Myk**

V/A Integrity/Psywarfare *(Victory, POB 146546, Chicago,IL 60614).* The first Integrity track is top notch, easily comparable with anything they have done in the past. The second is an off the beaten path electronic song that is similar to the last two tracks from *Humanity Is the Devil*. Psywarfare is Dwid's side power electronics group. In the vain of Merzbow and Masonna, Psywarfare explore the mind damaging effects of noise and sound. The PW side also has locking grooves, and can be hazardous to animal hearing (a warning is included to not play this at 78 speed around animals). All this and it's a picture disk too.(7")**-Myk**

V/A Jody Foster's Army/Jack Killed Jill *(New Red Archives, POB 210501, San Francisco, CA 94121).* JFA is still together. Who knew? Of course I had to give it a try. Can't say that I'm blown out of my seat -- it's o.k., but they should get rid of the piano. Also, don't use the title of any Devo songs when righting new ditties. "Mr. Secret Agent Man" this does not live up to. One of the less eventful resurgences of the year. Jack Killed Jill is by far the superior of the two bands, (I can't believe I just said someone is better than JFA) with their female vocals blaring and their muffled guitar sound. No, the vocalist doesn't screech either, one of the best female punks I have ever heard. I like this side a lot, and think you should check out Jack Killed Jill for a refreshing sound.(Split 7")**-Myk**

V/A Milhouse/Coercion *(Struggle, #666 130 Stobe Ave., Shaolin Isle, NY 10306).* Milhouse has screeching vocals with a frantic thrashy melee thrown around 'em. They also have a listing of "selected Satanic symbols" on the label on this side. The Coercion side is a tad slower with vocals that growl rather than scream. Comes with lyrics. Nice.(7")**-Rich**

V/A Shugg Versus Cockpit "Volume 2: The Bittersweet Series" *(Bittersweet, 520 Broadway, Suite 1403, New York, NY 10010).* Bittersweet's second edition of split CDs. Cockpit hail from San Fran and plays this loose Garage type slop Power Punk Rock with female vocals -- as matter of fact, all members in both bands are women. Cockpit finish up their nine tracks with "Ape," a Dickies cover. The other disk features Shugg from Seattle. They're much more brutal and angry, lots of screaming and raw lyrics. Brutal bitchcore from Shugg. Check out the disc, the package is great. Great artwork provided.(Double CD)**-Spag**

V/A Spazz/Monster X *(Reservoir, POB 790366, Middle Village, NY 11379-0366).* Aaahh...both bands tear through five songs apiece. The Spazz side is decimating, while I think Darth Vader sings for Monster X. As fast and extreme as guitar driven stuff gets. A great split with a beautiful four color sleeve.(7")**-Rich**

V/A Sublime/Wesley Willis Fiasco *(Skunk, 3 Studebaker, Irvine, CA 92718).* Can you believe these guys? First a tour together, and now a record. The Sublime song is super fast for them. It's decent and will make any Sublime fan happy, especially with how hard it's going to be to get a new release from them. But, I have to say that the Wesley Willis song absolutely blows the other side away. This is the only song I have heard when Wesley is just singing, and it is outstanding. The Fiasco is a fine group of musicians and make this an enjoyable release. Believe it or not, Willis sings in tune on this -- maybe he needs his keyboard tuned and the rest of his stuff will be as good.(7")**-Myk**

V/A Walker/ Bollweevils *(Harmless, 1437 W. Hood, Chicago, IL 60660).* Walker is you average Pop Punk band that ends up on every compilation and the B-side of all your favorite band's 7" as a split. They're not annoying, but I wouldn't go out of my way to find their stuff either. Then there's the Bollweevils. They put something out every week, usually a split with some smaller band, but you can always count on them to put something really good out. I wish they would put out a new CD instead of 7" splits, it would make so much more room in my collection. The cover of this is really funny, a cartoon skinhead girl with a goofy mohawked punk rocker hanging at her ankles. I can't tell you anything about these guys you haven't already heard, but the song's good.(Split 7")**-Myk**

V/A Zoinks!/ The Gain *(Rhetoric, POB 82, Madison, WI 53701).* I didn't expect much from a band with the same name as the stuff I use to wash my clothes, but I was pleasantly surprised. Two poppy, bouncy songs and I actually took out the lyrics to follow along. That's a big deal as far as I'm concerned. "You Could Walk Away" is the better of the two, but "Crazy Wayne" is a close second. I have two other Gain 7"s which I am now very excited about listening to. The Zoinks! once again prove why they are one of the best known bands not on Fat or Epitaph. Rock n' roll that doesn't stop, and just seems to emanate from this three piece. I've never heard a bad song by these guys, and that continues on this record. This is one of the most highly recommended punk splits of this year. I love it and hope everyone can pick up on this. Ees good!(7")**-Myk**

Warzone "The Sound Of Revolution" *(Victory, POB 146546, Chicago, IL 60614).* Well their back, and this time with all new material. As per every Warzone album, this one clocks in at just over 30 minutes. That's 11 songs folks! That was always one of their strengths I thought -- they didn't bog you down with unneeded instrument masturbation. The cover is phenomenal, and the lyrics are pure street. I still firmly believe that this is the best line-up that Warzone has ever had. These guys are still a power to be reckoned with, and Ray's been doin' it as long if not longer than anybody in the scene. I think everybody should own this and the *Lower East Side* CD; it's great music from a great band and if it wasn't for these guys, there are a lot of bands that wouldn't be out there today.(CD)**-Myk**

Willis *(Motherbox, 60 East Denton Ave., East Rockaway, NY 11518).* This Pop Punk band from Ohio reminds me a little of NOFX on the first two of these four songs, mainly because of the vocal phrasing (complete with harmonies) and the speed of assault. The sleeve contains lyrics, showcasing just how clever songs like "Alternative" (about bandwagon jumpers) really are. On blue vinyl.(7")**-Rich**

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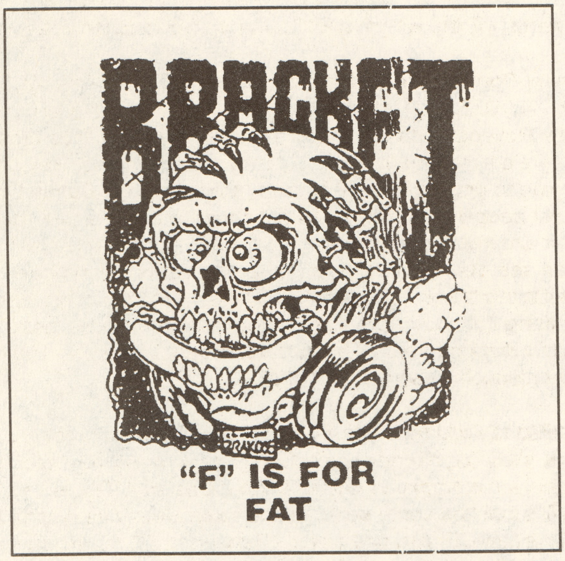
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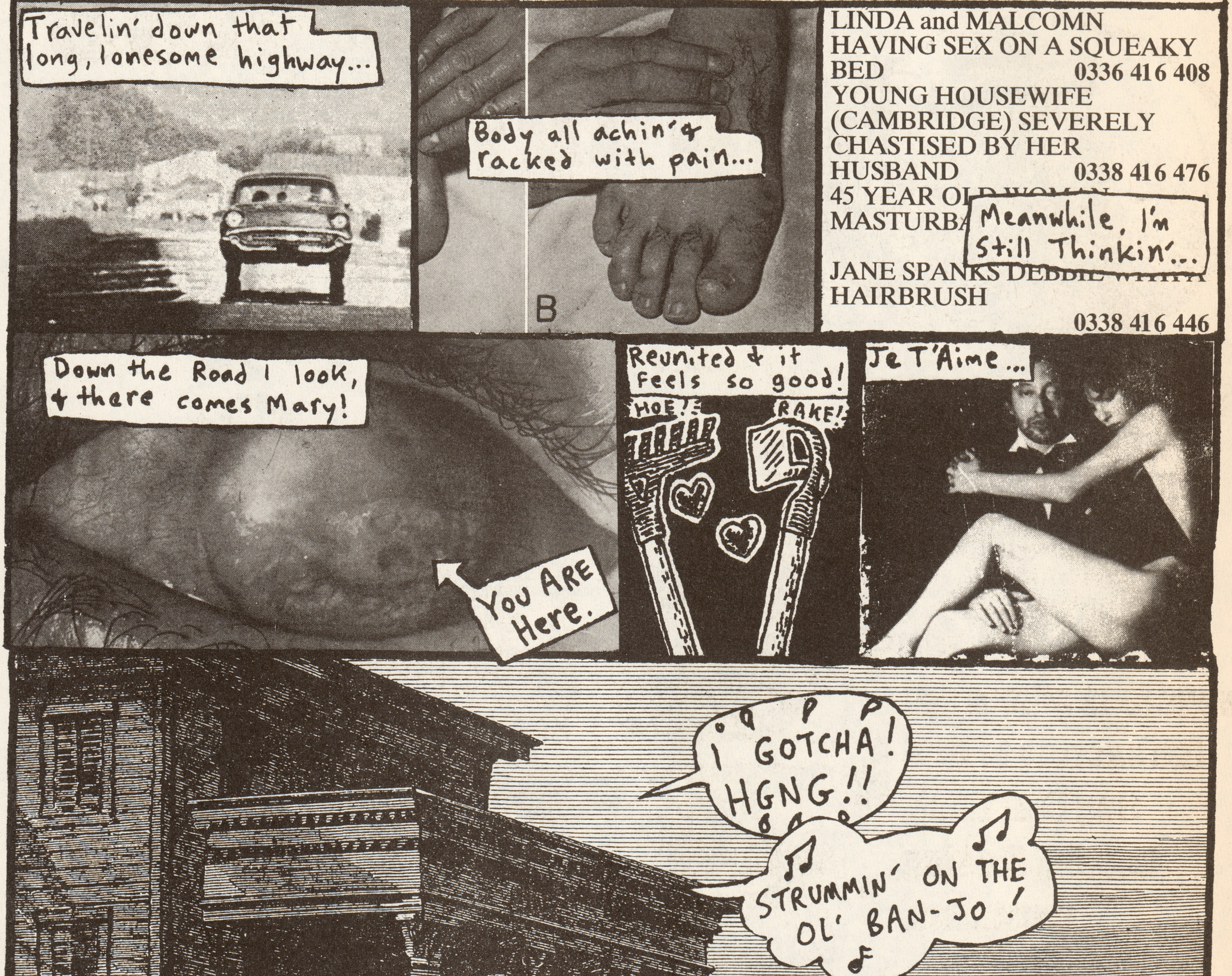
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You ARE Here.
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RAKE!
Je T'Aime...
I GOTCHA! HGNG!!
STRUMMIN' ON THE OL' BAN-JO!
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Why, lotsa guys! Who'd YOU fuck while you were away?
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Haw Haw Haw! Hyuck! SNORT!
HA HA! HEE HEE!
WHEW!
WHEW!

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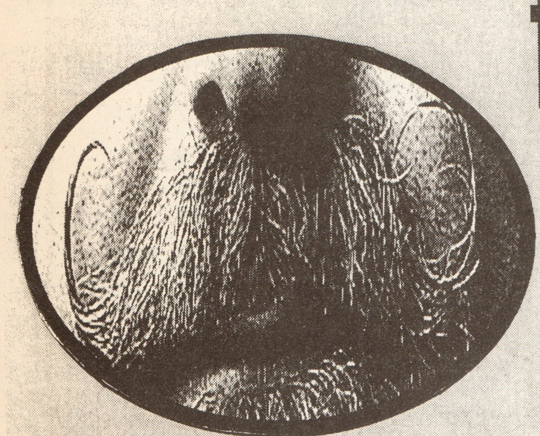

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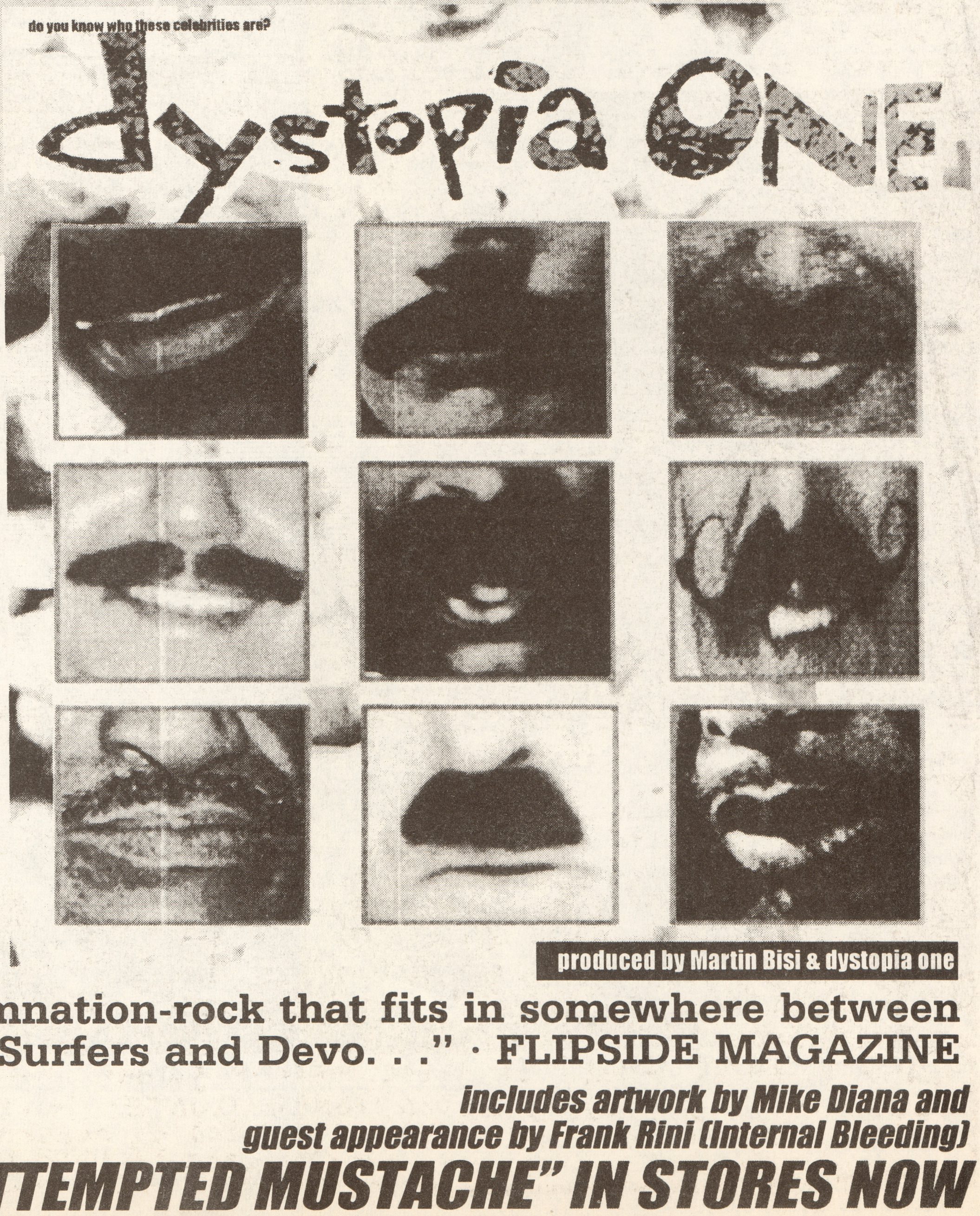
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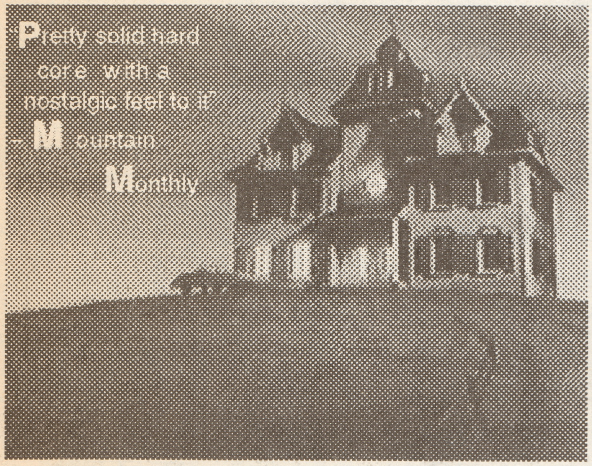

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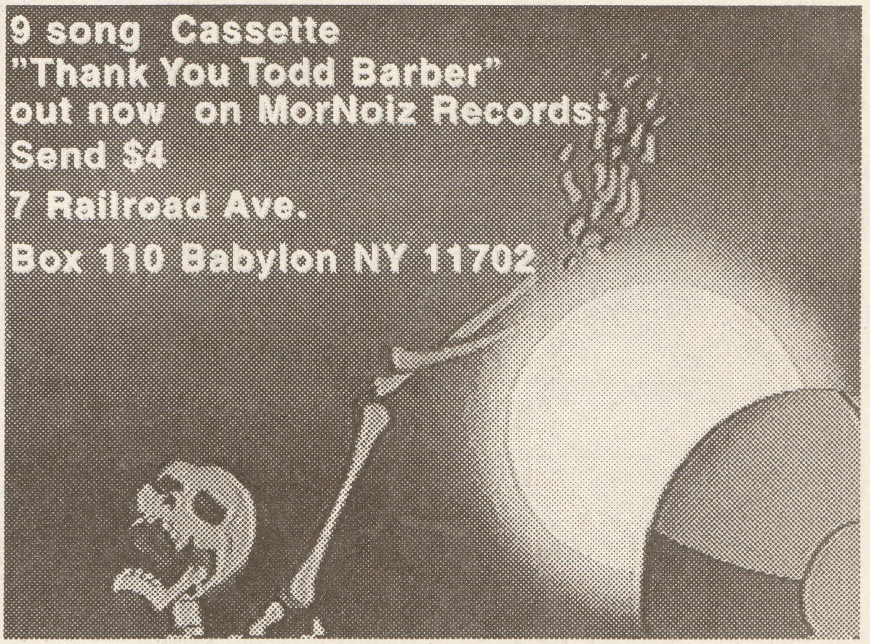

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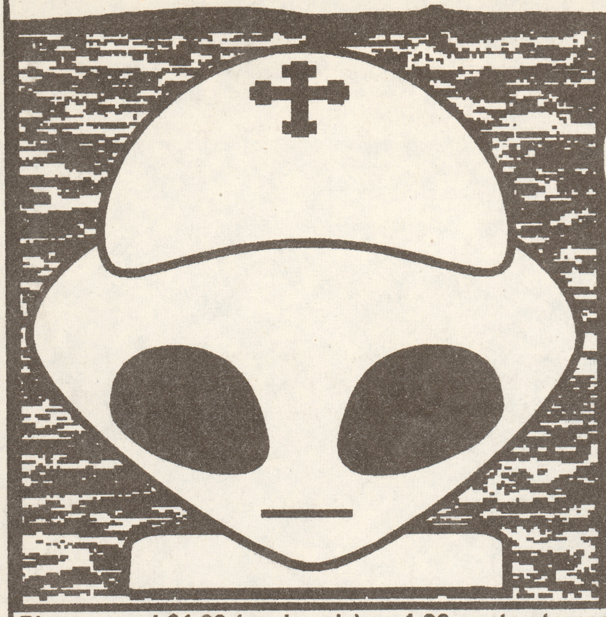

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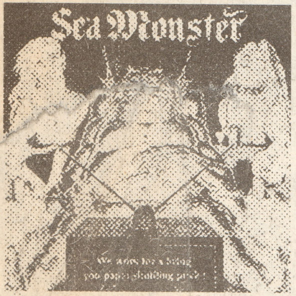

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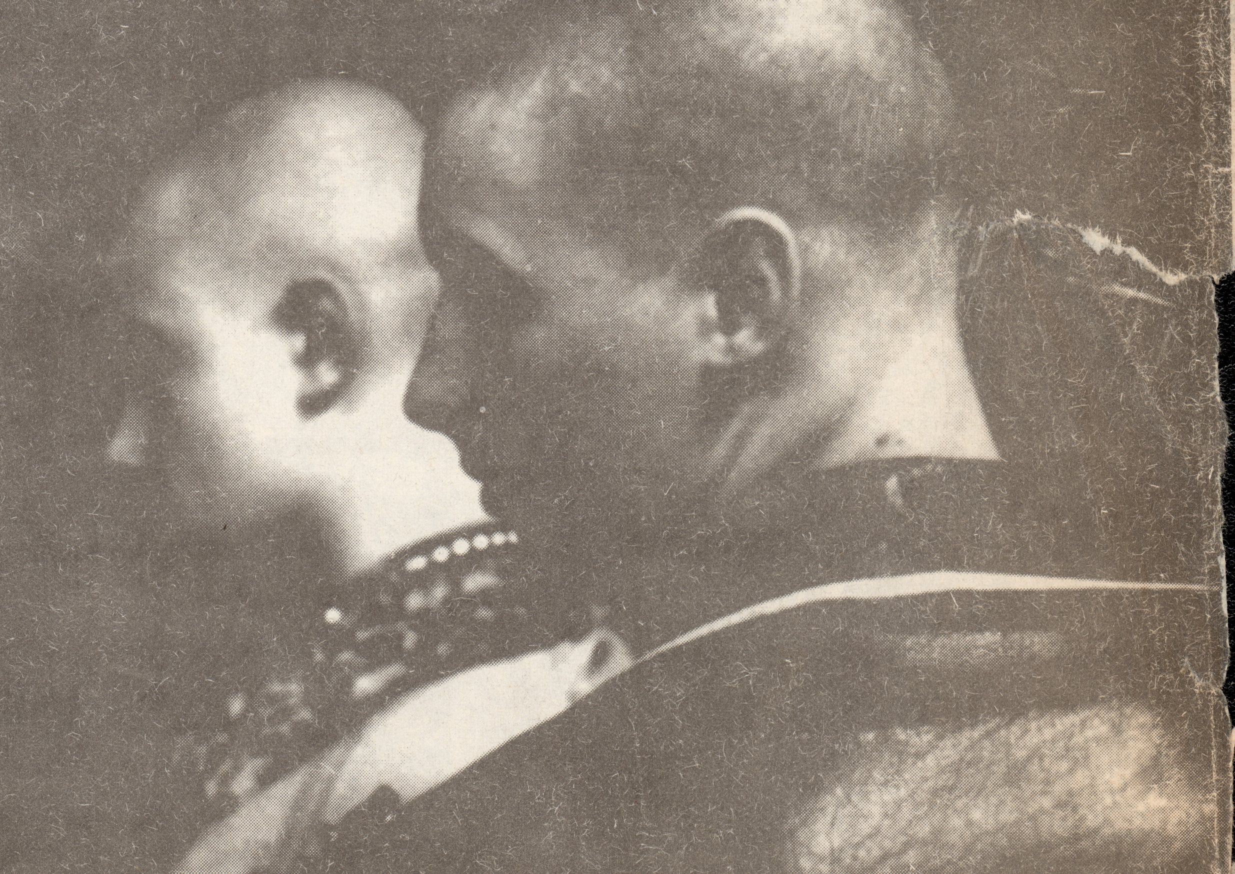

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